A Comparative Study of the Greek and Indian Perfect Tenses with special reference to Homeric Greek.

By

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'For it is by no means always the case that translated terms preserve the original conception; indeed every nation has some idiomatic expressions which it is impossible to render perfectly in the language of another.'

- * * *

arthanitya,parikṣeta. Nirukta. II.1.

- 'One should interpret (inflected) words according to the meaning.'

ekā kriyā dvayarthakarī bhavati.

- 'One (inflected) verb has two meanings.'

* * *
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SUMMARY

Introduction: In the introduction I have first of all set forth the subject matter of my dissertation, and I then discussed the meaning and nature of aspect. It has been my endeavour to show that in IE three verbal stems - present, aorist and perfect - had originally three basic meanings. The present stem, which is incomplete or imperfect, expresses durative, cursive, iterative, conative, customary, etc. actions; whereas the aorist stem is either momentary or instantaneous, ingressive or terminative. The perfect stem, apart from its nature of being intensive, is used to signify a complete action as well as a stative and resultative one. Besides these, some of the Homeric perfects are used with a present meaning, the corresponding pluperfect being used in a preterite sense. In determining the relation between time and aspect, it is stated that they are intertwined. Having discussed the part played by mood and aspect, a survey of selected literature on aspect, beginning from Yāśka, Pāṇini, Dionysius Thrax, and others down to the modern scholars, has been put forward. After this introduction the perfect-system in Homer and in the Rigveda has been analysed.

Chapter I. The examples of the perfect indicative as found in Homer are analysed in comparison with those of the Rigveda. The analysis shows that the examples of the perfect indicative can broadly be divided into three distinct categories. Some examples are used to refer to a past
(completed) action, while some are used to refer to a past action extending into the present \((= \text{Resultative})\). Most of the examples are found with present meaning. In this category, some examples show intensive meanings, while others express a state, and in a few examples, where the intensive meaning is blurred, they seem to have been used simply with present meaning.

**Chapter II.** The examples of the perfect subjunctive are analysed. The perfect subjunctive is used in a hortatory sense as well as in a future or present meaning. The perfect subjunctive also refers to purposes.

**Chapter III.** In a similar way, the examples of the perfect optative are analysed and it is shown that the perfect optative is used in a precative and potential sense. It is also used in clauses.

**Chapter IV.** This chapter deals with the perfect imperative where the examples are used as prohibitions, commands, requests, etc.

**Chapter V.** Here the examples of the future perfect are dealt with. After discussing the meaning of the future perfect and the simple future, the examples of the future perfect are analysed. It is shown that some examples of the future perfect are used to refer to a completed act in the future, while others are used with intensive meaning corresponding to the present perfect indicative.
Chapter VI. After discussing briefly the nature of the Greek and Sanskrit pluperfect, the meaning and uses of the pluperfect are stated, comparing and contrasting with the imperfect and aorist. The results, derived after analysing the examples of the pluperfect, are set forth as follows: some examples denote the completedness of an action in the past, and some refer to the priority of a past action to another past action, and some express a final action in a series of actions. Some pluperfect forms signify a simple preterite tense corresponding to the present perfect indicative, expressing (i) a plus quam perfectum intensivum, (ii) a stative, and (iii) a simple past tense, mainly in the description of works of art, etc.

Chapter VIII. The perfect infinitive is used to express a past action and also in a resultative sense, and in a present sense, which is intensive, stative and simple present. The perfect infinitive is also used in an imperative sense. A few examples of the future perfect infinitive are also given in this chapter.

Chapter VIII. In analysing the uses of the perfect participle in this chapter, it is stated that some perfect participles are used as adjectives while others show a verbal character. This last is used to refer to a past or anterior or contemporary action, as resultative, and with intensive and simple present meaning.

Conclusion. Here the results of the perfect system are summed up with cross-references to the previous sections.
PREFACE

In this study, I have attempted to give a comprehensive account of the aspectual use of the Homeric perfect-(system) in comparison with the Rgveda. With this object in view, the present dissertation is divided into eight chapters excluding introduction and conclusion. In the introduction an endeavour has been made to focus the problem of my thesis. After stating at the outset that a dissertation on the aspectual function of the Greek and Sanskrit perfect-system will be presented, the meaning and nature of aspect has been introduced, whereby an attempt has been made to show that the three verbal stems - present, aorist and perfect - had originally three basic aspectual meanings. The perfect-system of Homer includes all the moods - indicative (Chap. I), subjunctive (Chap. II), Optative (Chap. III), imperative (Chap. IV), and tenses - future perfect (Chap. V) and pluperfect (Chap. VI) - and infinitives (Chap. VII) and participles (Chap. VIII). In all these chapters the examples of Homeric perfect forms as they occur in different contexts, have been analysed together with Sanskrit perfect forms parallel or similar to the Homeric either in meaning or in sense. It is already stated in the introduction that the Sanskrit examples are by no means exhaustive. With regard to Homer, it has been my ambition to collect all occurrences of the perfect forms in the two texts, and as such, the figures that appear in my table § 66 can be regarded as correct, although, owing to human imperfection, a few examples might have escaped my
notice. However, I believe that my material is sufficient to allow the conclusions I have reached.

The method of discussion followed in this dissertation needs some explanation. Besides sub-headings, each paragraph is marked with § to facilitate the cross-references. And under each sub-heading, the arrangement of examples is normally in accordance with the meaning of a verb. In a dissertation of this kind, it is often difficult to get a definite starting point and a clear method. Much consideration has been given to the meanings of a verb which are generally grouped together, such as, verbs of doing, of movement, verbs expressing the position of a thing, verbs of senses, of emotion, of throwing, striking, killing, dying, getting, taking, giving, growing, planting, closing, covering, joining, etc. In each chapter under each category, verbs which are either synonymous or similar in meaning are generally treated together, if they signify or belong to the same aspectual meaning. If a verbal form occurs in the Iliad and in the Odyssey, the examples from the Iliad are normally given first, although occasionally, this order is altered. Again, in discussing the examples, the order of the text is generally followed with occasional exceptions depending on the type of examples under discussion.

Here a word on the arrangement of the footnotes is necessary. As the foot-notes are sometimes too voluminous to be inserted at the foot of the relevant pages, I have placed them in the appendix.

In fine, I should like to say that if in the future this dissertation stimulates and provides material for further discussion of this, or of a similar subject, I should consider my labour amply recompensed.
ACKNOWLEDGMENTS.

It gives me immense pleasure to record here my debt of gratitude to several people for their generous help. First of all, I must express my deep debt of gratitude to my supervisor, Professor A. J. Beattie, Department of Greek, University of Edinburgh, for his constant help and advice. Despite his many and various commitments and activities, he has been kind enough to discuss my problems whenever I have sought his help. He has devoted much time and labour to supervise my work throughout and his advice and criticism have been of the greatest value to me. I am grateful to him for his valuable suggestions and corrections for the improvement of my work.

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(vi)
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I must especially thank the inter-library loans department of Edinburgh University Library. They have procured books from many other libraries, including ones as far away as Germany. I could not have had access to these books, but for their help. My thanks are also due to the librarians of various institutes: National Library, Edinburgh, British Museum, University College Library, London, Cambridge University Library, the Oriental Institute, Oxford, for allowing me to use their libraries. I have received great help from the library of the School of Oriental and African Studies, London, for many Sanskritic books.

I am grateful to the typists, Mrs. M. Lithgow for undertaking the typing of the English portion, and to Mr. H. M. Croll, M.A., catalogue department, Edinburgh University Library, for the Greek. They are to be especially thanked for undertaking this tedious task. The work would not have seen the light of the day, but for their assistance.
I must also express my gratitude to those people who have helped me in translating some passages from various languages especially from Spanish and Russian, in addition to French and German.

Lastly, I would like to express my sincerest gratitude to the University of Edinburgh for helping me by granting me a scholarship and thus enabling me to be associated with it, and I would say:

βούλαί δε πρεσβύτεραι
ἀχίλλουνον ἕμοι ἔπος σὲ ποτὲ πάντα λόγον
ἐκαλυτέν παρέχοντι.

[Pindar, Pythian, 2. 65-67.]
INTRODUCTION
INTRODUCTION

1. Statement of the Problem.

§ 1. A survey of the phenomena of the Indo-European (=IE) verb-system as a whole has led the writers\(^1\) on Comparative Philology to believe that the verbal system of Primitive IE was very simple,\(^2\) and not as elaborate as is found now in Greek, Sanskrit,\(^3\) Latin, or other cognate languages. Most of the complexities started in these languages long after the dispersion of the Primitive IE people. An analysis of the IE verbal system, as reflected in Greek, Sanskrit and several other branches shows that some basic structures of a verb-stem were formed by various affixes, infixes or suffixes (technically termed 'determinatives' or known in Sanskrit grammar as Vikaranas) which occur between the root and the personal terminations. These basic stem-structures are constant in all tenses, moods, infinitives, and participles belonging to each system. From the nature of these verb-stems scholars assume what is also corroborated by Greek and Sanskrit evidence, that the force of these affixed or suffixed stems may have been to modify the meaning of a verb in some way, i.e., they indicated primarily the aspect or nature of the action.\(^4\) Taking in view the kind of action, the IE conjugation then fell into three\(^5\) distinct stem-systems known as (i) the Present stem-system, (ii) the Aorist stem-system, and (iii) the Perfect stem-system. Originally, as these writers emphasize, the present stem-system did not indicate time relation but the nature of the action in the present time, with regard to its 'completeness' or 'incompleteness'.\(^6\) If past time were intended,
the temporal augment *e (which, in course of time, became loosely
attached to the verb) was placed before the verb form. It is also con-
jected that these affixes or suffixes had a special meaning in Primitive
IE, but that the earlier nuances were lost to some extent in the later
phase of IE and in some cases acquired new values not known before. 7
The perfect system, on the other hand, was a present form 8 quite distinct
aspectually from the present system. Out of the simple aspects of IE, the
tenses and moods of Greek and Sanskrit were developed.

§ 2. Greek and Sanskrit from the point of view of Phonology and Morphology
have been compared elaborately and exhaustively, 9 coincidences between
them in syntax 10 and semantics 11 have also been noticed and discussed.
But the aspectual functions of IE languages still are a matter for
investigation. The main object of the present dissertation is to explain the
close relationship between Greek and Sanskrit in 'aspectual function'. But
as the whole problem of aspect is a vast one, I have confined myself to the
perfect-system 12 of Greek and Sanskrit.

§ 3. The system of IE reduplication, which is one of the most dominant
characteristics of the perfect, was fully preserved in Greek and Sanskrit,
and only partly in Latin, Gothic, and old Irish. Even then, the Latin
perfect is a blend of the IE perfect and aorist, both in form and in function.
In short, Latin has lost the reduplicated perfect forms almost entirely and
has retained their significance only in part. Similarly, reduplicated perfect
forms in Gothic and in old Irish are extremely rare both in sense and in
form. It is only in Greek and in Sanskrit that perfect forms are fully
retained along with their original aspectual force. Of the two, Greek has
preserved in both form and meaning more aspectual perfect forms than are found in Sanskrit. It is true that to a great extent in the Rgveda and partly in later Vedic Samhitās the perfect still indicates the present state of the subject; but in the latest Vedic texts and in the classical period, the perfect, while preserved in certain forms, has lost almost entirely its original aspectual meaning. In Homer as well as in later writers, such as Pindar, Aeschylus, Sophocles, Euripides, the perfect still indicates the present state of the subject.

§ 4. In Greek, I have confined my studies to Homer, with occasional references to other writers. The reason for this is that to cover a period from Homer to the 3rd century B.C. is an immense undertaking: too many Greek writers possess too many linguistic peculiarities. Moreover, it would be probably not wise to think that all writers during that period used the tense-structure of the language in the same way. Furthermore, Homer being the oldest is nearest to the later phase of IE. Over and above this, the Homeric perfect, as far as I know at the moment, has not been thoroughly investigated. The case is different in Sanskrit. In this dissertation only a few examples are cited, because the number of perfect forms used in the whole range of Vedic literature is too big to be included. Except for a few occasional references, Sanskrit examples are only from the Rgveda, and even here a selection has been made. The Sanskrit examples have normally been inserted only to reinforce Homeric instances and to institute a parallelism between Homer and the Rgveda on particular points.
2. Aspect and the verbal system.

§ 5. The term 'aspect' is an English translation from the Russian word вид whose German counterpart is Aktionsart (or actio verbi). In all the Romance languages the term 'aspect' is used. Grammatically the Greek word χρόνος (which includes ἀργονάκτης and ἀριστολ, See § 38) will, perhaps, serve the purpose of 'aspect' along with tenses. The Sanskrit word Kriya-bhava-prakara ("various kinds of action") or simple Kriya-bhava ("kind of action") (also known as Upagraha ('aspect') in the Mahabhasya, see § 48) could be used to denote the same. To begin with, the Russian method determining the aspectual meaning was applied to other modern languages. Nowadays attempts are made to apply it to Greek and Sanskrit. But the verbal system of Russian as well as of other modern IE languages is not as complicated as it is in Greek and Sanskrit. Not only is the aorist lost in all modern IE languages, but even the perfect is formed differently, with the help of an auxiliary. The different affixes or suffixes of the present stem in IE offer additional difficulties, not to speak of the moods which are found in all tense-stem systems. A Russian verbal form may be distinct in its 'perfective' and 'imperfective' aspect (and the same may be applicable to German, English, Spanish, and other languages), but the same may not hold good in the case of Greek and Sanskrit. It is true that the two terms 'perfective' and 'imperfective' can be applied to Greek and Sanskrit, but there must be some reservations. The presence of three (or rather four) past tenses (imperfect, aorist, perfect, and pluperfect) along with the varied conjugational system of the present makes the position
more complicated in Greek and Sanskrit than in other languages. According to some scholars (see § 43) the Greek aorist is perfective, while the perfect denotes a completed action, with a continuing effect and in this respect, Greek and Sanskrit verbal systems may have some similarity. But these terms may not cover all aspectual meanings.

§ 6. Aspect describes simply the manner in which an action or a change of state or condition is regarded by the speaker. From the structure of the IE verbal system, as represented in Greek and Sanskrit, it seems that the concept of aspect is very old. To the IE people, the action of a verb could be viewed from many perspectives. An act could be conceived of in its continuity, at some definite point in its development, at its final or initial point, whether it took place once, or was repeated, and whether it had an end or a result. An action may be complete (= perfect) or incomplete (= imperfect) in itself; it may be instantaneous (/momentary), or durative (/continuous); it may be inchoative, cursive, and terminative; or iterative, habitual, and intensive. Even then, the list of the possible meanings of aspect is not exhaustive. The precise sense is to be learned from the context. However, before entering into the problem, it will be useful to survey briefly the structural mechanism of the IE verbal system based on Greek and Sanskrit, from the point of view of morphological categories, in order to get a clear picture of the mutual relations and dependences with regard to form and function. Structurally, the aspectual meaning of a particular verb may depend on any one of the following systems:
(i) the verbal stem system,
(ii) voices,
(iii) reduplication,
(iv) ablaut,
(v) suppletion (origin of defective verbs),
(vi) the meaning of the verb-stem itself,
(vii) adverb-prepositional modifiers,
(viii) transitive and intransitive nature of a verbal form,
(ix) secondary verb stem: causative, denominative, etc.

§7. Let me take first the verbal stem system. An analysis of the structure and use of the verb in Greek and Sanskrit reveals the essential character of the aspectual meaning of a verb. Three main stem systems were evolved to show the three basic aspectual meanings. These three stems along with their finite and non-finite verbal forms are shown below with their basic meanings:
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1. The present stem system (=Imperfect)
   - Durative,
   - Cursive,
   - Iterative, etc.
   - Present Imperfect
   - Future

2. The Aorist stem system (=Perfect)
   - Momentary,
   - Ingressive,
   - Terminative, etc.
   - [?] Aorist
   - [?] Future

3. The Perfect stem system
   - Completed action
   - Stative
   - Perfect
   - Pluperfect
   - Future
   - Perfect

**NON-FINITE**

Infinitive Participles
§ 8. In each stem system the basic verbal form is the same in finite and non-finite verbs, and to this basic form the verbal suffixes are added along with the personal terminations. Unless any verbal suffixes or any adverbs of time are added to the basic stem, we cannot get any idea of the temporal nature of a verb. This shows that the basic structure of a verbal system as occurring in tenses, moods, infinitive, and participles in each stem system relates only to the type of action and not time of action. As, for example, the verb "to die" (νηθ/να) in Greek has three stems: νφοκελν, θαείν and τεθναλ. The first belongs to the present stem, and the rest to the aorist and perfect respectively. These basic verbal stems which are different from each other do not signify the same aspectual meaning. Thus the present stem represents an action going on (see § 9), while the aorist (see § 13) indicates an occurrence of an action, and the perfect (see § 17) signifies a completed action. So νφοκελν means 'to be in the process of dying', θαείν 'to expire', and τεθναλ 'to be dead'. Thus the present tense of the present stem represents an action going on at the present moment, while the imperfect tense of the present indicates an action going on in the past, and the future will denote the action in the future. The aorist tense expresses an occurrence in the past. The perfect stem has three tenses - present (= perfect), past (= pluperfect), and future (= future perfect). The complete verbal system signifies both tense and aspect. We may therefore come across two verbal stems of the same root signifying two different aspectual meanings. Thus in Plato's Crito (46a) we have - ὁδὲ βουλεύεσθαι ἢν ἡρτ' ἀλλὰ βεβουλεύσθαι,
'it is time no longer to be making up (present continuance) one's mind, but to have it already made up' (perfect completed action). Thus we get, as shown in the table, three aspectual stems, viz:

(i) the present stem,
(ii) the aorist stem, and
(iii) the perfect stem.

§ 9. The Present stem. The present stem, as the term implies, denotes an action which is going on, and is therefore not complete. It is variously termed as 'progressive' (because the action is in progress regardless of its beginning or completion), 'durative' (because the action is presented as lasting for some time in unbroken course without knowing its consequence) or 'continuative' (as the action continues for a period of time). This kind of action is known in older grammatical treatises as 'imperfect' or 'incomplete', as the action does not say anything about its completed nature. The Greeks call it \( \delta-\tau\epsilon\lambda\eta\zeta \) ('unfinished action'), while the Sanskrit grammarians call it simply \( \text{vartamāna} \) which is explained as 'a present-stem-tense used to denote an action which is begun, but not yet come to an end (\( \text{ārabdh} \) \( \text{parisamāptas} \) \( \text{vartamāna} \)).' The Latin grammarians designate it as 'infectum' as opposed to 'perfectum'. In all schools of grammatical thought the present stem is regarded as a stem of incomplete action. This idea of incompleteness of an action as expressed by the present stem is associated with some other ideas such as iterative, cursive, customary, conative and so on.
§ 10. But the conjugational system of the present stem had several
variant forms in the parent speech. It is probable that the various
suffixes or affixes of the present stem originally expressed different kinds
of action. There were perhaps special shades of meaning in these
suffixes. But most of them are obscure now, and we consider them simply
as so many formal types.

§ 11. It has been established that the primary verbs in -γο- mostly had
durative, cursive or imperfective action. As, for example, χαλβω
(*χαλβω cf. Sanskrit harṣāmi), 'take pleasure in', λεοσω (*λεουκω)
'behold', πεσοω (*πεκου cf. Sanskrit pacyate), 'cook', all of
which give the idea of continuous action.

§ 12. Similarly, when the action was iterative, the reduplicated present base
was mostly used, as βεβημι (βεβω), Skt. jīgāmi 'I make step after
step' while εβην, Skt. agām, expressed a momentary action. The verbs
in eγο- might have also served the purpose, as in φοβω (*φοβω),
ποτεμαι (*ποτεμαι), Skt. patayāmi, 'hover': πετομαι, Skt.
pātāmi, 'I fly'. This use of the iterative often passed into the intensive
meaning, and ultimately "reduced the intensive to the value of the simple
verb", as in μενω besides μενω and ζοχω besides ζχω (cf.
παμφαζω 'shine brightly' and φαζω 'shine').

§ 13. The Aorist stem. The action described by the aorist stem is aoristic
(<Gk ἀπαστος 'undefined' as opposed to ἀπαστος 'definite'). It
simply tells us the occurrence of an action, without reference to repetition
or continuation. It describes an action 'as a whole'. Scholars have explained
this tense in various ways. Brugmann\(^1\) calls it a 'momentary' tense because the action is done in a moment. Delbrück\(^2\) calls it a 'punctual' (= 'point-action') tense, because it considers the action at a point. It is a one-time action, an action considered from the standpoint of its completion, conclusion or result. When the action is looked upon as occurring, without any perceptible duration of time, it is 'instantaneous'.\(^3\) It is called 'complexive' (or 'concentrative')\(^4\) when the action is surveyed at a glance from beginning to end. The term 'semelfactive'\(^5\) has been used to express an action as single in its occurrence without any idea of duration. In older grammatical treatises\(^6\) it is usually named as 'perfective' as opposed to 'imperfective', or as 'completive' as against 'incompletive'.

The action as expressed by this stem may be either 'ingressive' or 'terminative' depending on the beginning or end of an action.\(^7\) Thus ἔγραψα 'I wrote', ἔβαλον 'I hurled', Plutarch's (Caes. 50) ἔλαδον, εἶδον, ἐνέκησα (vēnī, vīdī, vīcī) 'I came, I saw, I conquered' mark only the occurrence of an action without any reference to its continuation. Similarly, ἐνέκησαν οἱ Κερκυραῖοι καὶ ναὸς πέντε καὶ δέκα διέφθισαν (Thuc. 1. 29) - 'the Corcyraeans were victorious and destroyed fifteen ships; ἑμὲνας πεντεκαλδέκα ἔμειναν ἐν τῇ Ἀττικῇ (Thuc. IV 6) - 'they remained in Attica fifteen days'. The Vedic examples, such as, prāti divō adarśi duhitā (RV. IV. 52. 1) - 'the daughter of heaven appeared (once)', yāsmād duṣvāpyād ābhaismāpā tad uchatu (RV. VIII. 47. 18) - 'let her (dawn) drive away with her light the evil dream that we feared', resemble those of
the examples cited above.

§ 14. The ingressive aorist\textsuperscript{26} is normally found in the first\textsuperscript{27} (=sigmatic) aorist. When the present of a verb expresses a state, the aorist of that verb generally expresses the idea of entering into that state,\textsuperscript{28} and in this respect it depends on the character of the verb which is chiefly denominative.\textsuperscript{29}

As, for example, βασιλεύω ('am King'), while ἤβασιλεύσα ('became king'); ἀδρω (= 'am courageous', ἤδρωπησα 'took courage'; ἄρχω 'rule', ἦρξα 'became ruler'; ὀξρῳ 'weep', ἤδρκύσα 'burst into tears'; σιγῳ 'am silent', ἤστγησα 'became silent'. Sometimes some of the verbs formed by adding the suffix ςκή\textsuperscript{30} (cf. Lat. -sco), and having the sense of beginning or becoming, show an ingressive action; e.g., γηρᾶσκω 'grow old', γηγωδόκω 'get to know', ὀδρᾶσκω 'run away'.

§ 15. Similarly, a survey of some of the verbs formed by the nasal presents denoting the result, end, or effect of an action has led scholars\textsuperscript{31} to believe that most of the verbs in the nasal suffix (−n− may stand for Gk. ἃν) originally expressed the idea of terminative action; e.g. δμνη 'I subdue', 'tame', μδρναμαι Skt. mṛṇami 'I crush'; στρνυ 'Skt. strnomi' I strew', ὀρνυμι Skt. rnomi 'I move'. At times the suffix ςκή showed a terminative action,\textsuperscript{32} as, for example, βδσκε\textsuperscript{33} (cf. Skt. a-gaccha-t) 'went off.'

§ 16. There were numerous types of aorist in the parent speech. They were broadly divided into two: sigmatic and non-sigmatic, each of which was again sub-divided into several forms. Considering the nature of the system it will not, perhaps, be wrong to think that they signified different shades of meaning in the parent language. But to discover the difference of meaning
between these aorist forms is no longer easy.

§ 17. The Perfect Stem. Being reduplicated in nature along with the vowel ε (which may be regarded as a temporal augment as in the cases of the past tenses), the perfect stem primarily expresses a completed action the effects of which still continue in the present. As, for example, τε βουλεθεσθον ποιειν; σοδεν, ἐφ' ὁ χαρμεδής, ἀλλὰ 

βεβουλεθηκε (Plato, Charm 176c) - 'What are you conspiring to do? Nothing, said Charmides; we have already conspired'; 

γεγραπται δὲ ἐξῃς ὡς ἐκαστα ἔγγυνετο (Thuc. II.1.) - 'Events have been set down in order as each occurred.' Secondly, the effect of a completed action results in a lasting state or condition. This effect remaining is the present state or condition of the subject or of the object. This is the 'stative' aspect of the perfect which is translated into English by the present. A few examples will demonstrate this point:

τέθηκα : I have died, therefore, I am dead;
δεδεμαι : I have been bound, therefore, I am bound;
βεβληκα : I have been wounded, therefore, I am wounded;
τέθηλα : I have bloomed, therefore, I am blooming.

This 'stative' nature of the perfect stem often refers to a past action in conjunction with a reference to the present. As in τοὶ οὖν γὰρ ἄχος βεβληκεν (II.10.145) - 'for such great grief has overwhelmed the Achaean,' the perfect indicates that the Achaean are still in the grip of grief which is a present state resulting from grief previously befalling them. Some scholars call this aspect as 'resultative perfect'.

§ 18. The perfect stem also intensifies the meaning\(^3\) and in that case it is equivalent to strengthened present:

\[
\begin{align*}
\kappa\varphi\delta\varsigma\omega & \quad \text{I shout: } \kappa\varepsilon\kappa\rho\alpha\gamma a & \quad \text{I do shout, I shout loudly, I scream;} \\
& \quad \text{I shout: } \gamma\varepsilon\gamma\omega\nu\alpha & \quad \text{I shout loudly;} \\
\chi\delta\sigma\xi\omega & \quad \text{I gape: } \kappa\varepsilon\chi\eta\nu\alpha & \quad \text{I gape wide;} \\
\theta\alpha\mu\delta\zeta\omega & \quad \text{I wonder: } \tau\varepsilon\theta\alpha\delta\mu\alpha\kappa\alpha & \quad \text{I am astonished;} \\
\beta\sigma\delta\lambda\omicron\omicron\alpha\iota & \quad \text{I wish: } \beta\varepsilon\beta\sigma\delta\lambda\eta\mu\mu\alpha \quad \text{I am determined;} \\
\tau\iota\mu\delta\omega & \quad \text{I honour: } \tau\varepsilon\tau\iota\mu\alpha\kappa\alpha & \quad \text{I honour in spite of everything}
\end{align*}
\]

§ 19. Voices. To determine the status of the verbal voice\(^4\) in IE is more complicated than the former systems. There were three voices in IE, but there were only active and middle endings. The active voice is determined by the active endings, while the middle by the middle endings. The passive was formed with the suffix \(-\nuo/\nuye\) added to the root, irrespective of any gaaas or classes of the present system, along with the middle endings. The aorist and the perfect systems took only the middle endings to form their passive voices. The primary meaning of the active voice was to represent the subject as performing the action of the verb; while the middle was used to show that the action was performed with special reference to the subject in which he was interested. But the semantic value of the passive voice which was used to represent the subject as acted on, was varied. Sometimes the passive voice was used to keep the subject in the background, or when the subject was not known or when it was not important, or when it was self-evident from the context. In certain cases the passive voice was used to focus the attention on the object.
turned into a subject, which was the main concern of the writer or speaker, and thereby it intensified the idea expressed by the verb. Sometimes the passive construction is preferred to denote the state or condition of the subject. At times, the reflexive sense was carried out by the passive as it was by the middle to emphasize the cases in point.

§ 20. Apart from these meanings of the voices, some verbs show differences of meaning between the active and middle, e.g., in Greek

- ἀπειν 'take' : ἀπεισαί 'choose';
- ἀποδοῦναι 'give back' : ἀποδοσαί 'sell';
- πελεῖν 'persuade' : πελεσαί 'obey';

Similarly in Sanskrit:

- tapati 'shines' : tapyate 'troubles'
- ἀσναί 'eats' : ἀσματε 'pervades'
- ἐτι 'goes' : ἀδήτα 'reads'

§ 21. In Greek the future middle forms in -σομαί were developed from the present stems which express durative action, while the future passives were developed from the aorist (ἦν or ἦς) and therefore aoristic; e.g.,

- τίμησομαι 'I shall enjoy honour'; τίμηντομαι 'I shall be honoured' (on a definite occasion). Some of the middle verbs had their active intransitive perfect in Greek; e.g.;

- βοσλομαί > προβελουλα 'I prefer'
- δερκομαί > δέδορκα 'I look at'
- ειλομαί > ξελπα 'I hope'
- πειθομαί > πέποιεια 'I trust'

At this point some scholars think that the relation between the perfect and the
passive is one of the crucial points in the investigation of the IE verbal voice.

§ 22. **Reduplication.** Reduplication in the scheme of the verbal system also shows certain aspectual meanings. First, the repetition adds emphasis to the expression. Thus Skt. *lū* (to sever) is less emphatic than *lōlu < lūlū* 'to sever completely'. The latter gives an increased emphasis to the expression. It shows an intensive action. Similarly also in Greek *παμφω* ('shine brightly') is more emphatic than *φαεω* ('shine'); *ποεσω* ('puff or breathe with exertion') than *πεσω* ('breathe'). Secondly, reduplication may also imply the completion of an action. This idea comes from the fact that the repetition of an action implies that it has already been done, at least, once. Thus the repetition of a verbal root connects with the idea of a completed act. Thirdly, reduplication expresses repeated, continuous or frequentative action. Thus *πεπληγοντο* 'beat hard' is frequentative, because it gives the idea of a repeated action. Lastly, apart from intensity and completed action, reduplication can signify other aspectual meanings, for example, iterative. It is said above (§ 12) that the reduplicated present was originally iterative, which, in the course of time, leads to intensity.

§ 23. Apart from its occurrence in some present and aorist forms, reduplication is mainly found in

a) perfect,

b) desiderative (Skt. *Sannanta*), and

c) intensive (Skt. *yaṁanta*).

It is believed that the perfect was originally simply a present like the simple
present, but expressing, however, an intensive action. The difference between a reduplicated present and a perfect is in degree. The desiderative with reduplication is lost in Greek, but is preserved in Sanskrit. Only one instance of desiderative, viz. \( \delta \psi e \lambda o v t e c \) (\( = \delta \psi e l + l o v t e c \)) 'going for view' is found in Homer (II. 14. 31), while in Sanskrit it can be formed from any root, e.g., vividi\( \tilde{s} \)ati ('wishes to know') as contrasted with ved\( \acute{a} \) ('knows'). A few examples of intensive without reduplication are found in Greek, e.g., \( \epsilon \delta \chi e t d o m a l, \nu \alpha e t d \omega, \sigma l v o p o t d \zeta \omega \) etc; but Sanskrit intensives are reduplicative. The fact that Sanskrit has a reduplicated intensive suggests that it retains the primitive sense; e.g., dardarim\( \tilde{u} \) (I smash'), dardharti (holds zealously'), nanadati (sound loudly'). Some of the Greek verbs which are now regarded as reduplicated presents were originally intensives; e.g., gar\( \gamma \)al\( \rho \)\( \omega \), tital\( \nu \)\( \omega \), da\( \delta \)\( \delta \)\( \delta \)\( \lambda \)\( \lambda \)\( \lambda \). However, reduplication, in all these types of verbs, indicates intensity of an action. Though Greek desiderative and intensive have no reduplication, still they maintain the force of intensity.

§ 24. Ablaut. There is another way by which the IE people indicated verbal aspect. This is ablaut. If we look into the Greek verb \( \lambda e l \pi \omega \) ('leave') we find that in the present it has \( \lambda e l \pi - \omega \), in aorist it has \( \varepsilon - \lambda l \pi - o n \), and in perfect \( \lambda e - \lambda o l \pi - a \). Here we have three grades *leip, *lip, and *loip which indicate three aspects of the verb. The series is often incomplete, but it generally shows e-grade for continuous action, zero-grade for momentary acts, and o-grade for the perfect. It is also noticeable that for each aspect we have different personal endings -o, -on, and -a.
§ 25. Suppletion. From this system there arose a number of defective verbs, because the meaning of the root makes it impossible to express more than one kind of action. So a verb which expresses a momentary or aoristic action cannot be formed from a base which expresses a continuity of action and vice versa. So there are verbs which have presents but no aorists, or aorists but no presents. In this way a different verb is used to get the other aspectual meaning. This phenomenon is known as suppletion. Thus ὀρω and σκοπέω meaning 'look at' are limited to the present, while ἐξειδον and ἀποσειράμην 'caught sight of' to the aorist. Similarly, ἀπω 'bear, carry' with ἦγαγον, 'lift'. It is for this reason that when the present expresses continuity of action, the aorist is formed in a different way, as διδοναι, 'to be giving': δοῦναι 'to give'; τολμᾶν, 'to be courageous': τλῆναι, 'to dare.' Verb 'to be' is also formed in a different way: εἰμι: ἐξειδικα; Skt. āsti: babhuva; Lat. sum: fui; Eng. I am, if I be: I was; for 'go': ἔρχομαι: ἐξειδικεφαλάον; Skt. eti: āgat; Eng. go: went; for eat: ἔσωμαι: ἐξειδικα: ἡγαγον; Skt. atti: jaghāsa; for see: ὀρω: ἐξειδομαι: ἐξειδον; Skt. pāṣyati: adarsat; for say: λέγω or φηλ: ἐξειδον: ἐξειδικα: ; Skt. brāvīti: āvocat, etc.

§ 26. There are some verbs which by their very nature of meaning express momentary or durative action. As, for example ὁμοιω, Skt. kram, Eng. step is instantaneous, while ἀλλομαι Skt. atati (iat), Eng. walk is durative.
§ 27. Sometimes an adverb-prepositional prefix modifies the verb, making the action instantaneous, as ἐνσομέλ, 'is dying', but ἀποδονσομέλ, 'dies'; Skt. tarāmi, 'I am crossing': san-tarāmi, 'I cross'; Lat. facio, 'I am making': con-ficio, 'I complete'. In English, 'sit down' means 'get into a sitting position', while 'sit there till the doctor is ready' means 'remain in a sitting position'.

§ 28. The transitive or intransitive nature of a verbal form sometimes indicates some of the aspectual meanings. In some verbs showing first or second aorist or perfect, the first tenses are generally intransitive. In some transitive verbs the perfect (usually the second perfect) is intransitive. Thus

<table>
<thead>
<tr>
<th>Transitive</th>
<th>Intransitive</th>
</tr>
</thead>
<tbody>
<tr>
<td>ἄγνυμι 'I break'</td>
<td>ἔαγα 'am broken'</td>
</tr>
<tr>
<td>δλλυμι 'I destroy'</td>
<td>δλωλα 'am ruined'</td>
</tr>
<tr>
<td>πελθω 'I persuade'</td>
<td>πεποιθα 'I trust'</td>
</tr>
<tr>
<td>φαλω 'I show'</td>
<td>πεφηνα 'I appear'</td>
</tr>
<tr>
<td>φῶ 'bring forth'</td>
<td>πεφῦκα 'am by nature'</td>
</tr>
</tbody>
</table>

§ 29. Secondary verb-stems. Some of the secondary verbal suffixes also show some patterns of meaning. Thus to indicate a causative sense, the formative suffix *eyo/*eye was added to the root-syllable which contained the o-grade of ablaut; e.g., Skt. sādayāmi ('I cause to sit', 'I set') < *sod-eyō from the root *sed. Similarly, φοβέω < *φοβελω. Just as the suffix aya with the guṇa of the radical vowel became causative, in the same way, other suffixes and infixes had signified the sense of causative. Some instances of the affix -nā in the Rgveda will demonstrate this point.
jávate, 'hastens away' : junāti, 'accelerates'
pāvate, 'is clean' : puṇāti, 'purifies'
ramate, 'stops' (intransitive) : rampāti, 'stops' (trans.)

The denominative form was in principle the same as that of the primary yo-presents, but they differed in accent. The original system of accentuation (i.e. yo, ye accents) was preserved in Sanskrit, but in Greek the accent was shifted from the yo, ye on to the stem: Skt. devayāmi ("I cultivate the gods", 'am pious') < deva, 'god'; GK φιλεω, τίμω, μηνίω, etc.

The other secondary forms, such as, desiderative, intensive, have been discussed in connection with reduplication (see § 28).

§ 30. A word on injunctive* will, perhaps, not be out of place. Beside the subjunctive there also existed the injunctive in the parent language. In all the three stem systems, there were injunctive forms. Thus we have, for example:

Present injunctive: Skt. bharat (φερε) beside abharat (ε-φερε);
Skt. bharata (φερετε) beside abharata (ε-φερετε).

Aorist injunctive: Skt. dhāh (δεχ < *δηχ) beside ą-dhāh
Skt. dāh (δεχ < *δηχ) beside ą-dāh

Perfect injunctive:
Skt. susupthās (S.B.XI.5.4.5).

This mood was fully preserved in Vedic and was used, perhaps, with the indicative and subjunctive meaning, but in Classical Sanskrit it was only preserved in imperative form in combination with mā to express prohibition.

The injunctive was partly used with a present meaning, partly with a past or
future meaning. The nature of its meaning has not yet been properly investigated. In Greek also the forms without the augment are found in all these stem systems. But whether they conveyed any special meaning is not easy to determine.

§ 31. These foregoing discussions will give us only the "basic meanings" of a verb which are more or less theoretical, derived from the morphological indications of the respective stem or suffixes. But in syntactic constructions these "meanings" undergo various changes.

3. Tense and Aspect.

§ 32. It is necessary to say a few words about the origin of tenses and the part played by aspect. Broadly speaking, a verbal form whether finite or non-finite expresses two ideas simultaneously: time of action (= tense) and kind of action (= aspect). The word 'tense' expresses only a time relation - commonly known as past, present, and future. It simply describes the time of occurrence of an event and nothing more. It is expressed either by augment or by s-element, or by adverbs of time along with the personal terminations. Aspect, on the contrary, is the semantic category of a verb; it denotes a kind of action, and is primarily expressed by the formation of the verbal stem.

§ 33. The relation between aspect and tense can be drawn by a straight line:

A ___________ o ___________ B

The state which is the aspectual side of a verb implies a preceding action.
When the action ceases at the point O, the result is a state, OB. So the state comes after an action, and this is the origin of past tense. In AO the action is developing, and therefore incomplete. The varieties of the development of action, such as, durative, progressive, repetitive, etc. fall within the category of imperfective. This imperfective aspect of a verb leads us to the idea of a present tense. When the action terminates at O, it is terminative. Similarly the inchoative aspect (e.g. βάσωνω, 'I am going to → I shall, or will . . .') implies the source of the future tense. In determining the relation between aspect and tense, what is fundamentally important is to consider the relation between preceding and following actions since one presupposes the other. The relation is something like this:

aspect ______ tense ______ aspect

If we analyse the example τέθνηκε, we get two categories intertwined: "he died some time ago (action past), and therefore he is dead now" (state, present). Thus the three tenses of IE primarily evolved semantically, not morphologically, from three aspects:

a) incomplete into present,

b) instantaneous into aorist, and

c) completed action (or state) into perfect.

In this way, the aspectual force of a verb - which is basically something psychological - emerges into the concept of verbal tenses, and there, in turn, as the result of gradual development, came to be realised in grammatical forms.

§ 34. Because what was originally aspectual became the tense of a verb,
there arose a mixture of tenses: mere past was not expressed by a past tense represented by an augment, nor the future by a future tense. The present tense often served the purpose of immediate past and near future, depending on the nature of the action. As, for example, when an action is completed, but its results are still there, we consider it present, and, owing to its present nature resulting from a prior action, the perfect is used in Greek as also in English: γεγραφα την επιστολήν - 'I have written the letter, and there it is ready'; έκτισταί ἡ πόλις - 'the city has been built, and there it stands'. But when the completed act is to be connected with the time present to the speaker, we also consider it present, although the time of action is undoubtedly past, e.g., δειτίν τοῦ κομητῆν 'I have seen the comet', at some time in the past. Similarly, in order to indicate the action not yet done, the present form is often used for the future in Greek as in English, e.g., ἐὰν αὕτη ἡ πόλις ληφθῇσται, ἔχεται ἡ πᾶσα Σικελία - 'If this city is taken, the whole of Sicily will be in their possession' (Thuc. VI.91); (cf. English, 'When he comes, give him this book'). In this way, the present is used for immediate or even remote past and future action. Sometimes, therefore, the use of tenses depends on the aspectual value of an action.

4. Mood and Aspect.

§ 35. Moods are also related to aspectual function. As the mood denotes the manner of the action or state indicated by a verb it is virtually an aspect. The ancient Greek and Latin grammarians described mood as maintaining the different shades of meaning of a verb; e.g., ἐξουμέν ('may we go') is
easily contrasted with \( \lambda \nu \mu \varepsilon \nu \) ('let us go'). The fact that the Indo-European languages have four principal moods (or five including the injunctive), irrespective of stems, shows that each mood has certain ways of expressing its meaning. But there is no sharp dividing line and they may overlap.

§ 36. Like the indicative, the present subjunctive, optative, and imperative also denote durative action, while the aorist denotes perfective action. The moods of the perfect, however, have maintained the significance of the perfect-stem.


§ 37. The ancient Greek and Sanskrit writers were conscious of the importance of the kind of action. None of them discuss the subject at great length, but they suggested the fundamental principles. In the following pages I shall discuss their views briefly and then those of modern writers.

§ 38. The pre-Socratic philosophers said very little about aspect. Protagoras distinguished in rhetoric 'some of the various modes of expression' which can be equated with the moods of grammar. The Socratic School were the first to speculate on the nature of the parts of speech. Plato's \( \beta \eta \mu \alpha \) (or \( \beta \eta \mu \alpha \tau \alpha \)) or 'Tenses of Verbs' and 'Active and Passive' voices do not throw much light on aspect. Aristotle's indication of time does illustrate 'some semantic function of the Greek verbal tenses'. This can roughly correspond to the modern conception of aspect as being complete (Perfect and Pluperfect) and incomplete (Present and Imperfect). \( \mu \varepsilon \lambda \lambda \omega \nu \) and \( \delta \rho \iota \sigma \tau \omicron \omicron \) refer simply to the future and the past respectively.
from the Stoic school\textsuperscript{5} that the subject got its shape. They set forth clearly that the tenses may denote something more than simple time-relation; they may mark an activity not merely as past, present, or future, but also as in progress or as completed. According to them, χρόνοι ('tenses') can be of two types: ὀρισμένοι (tempora finita) and ὀριστοὶ (tempora infinita). The former again is divided into ἀ-τελῆ ('action in progress') and τελεῖος ('action completed'). They put ἐνεστῶς παρατατικὸς (= the present) and παρψημένος παρατατικὸς (= the imperfect) under the former, while ἐνεστῶς συντελεῖκος (= the perfect) and παρψημένος συντελεῖκος (= the pluperfect) in the latter. Again, the present (ἐνεστῶς) and the imperfect (παρψημένος) are characterized as 'continuing tenses', while the perfect and the pluperfect represent the present and the past tenses of the completed action respectively. It is worth noting that they described the perfect as a present which brings action to an end. To put this in modern terms, the perfect is the present resulting from a prior action. ὀριστοὶ, on the other hand, are indefinite tenses, because the action of the verb represented by the aorist and the future cannot be definitely determined by time. The future perfect was not included in the Stoic scheme.\textsuperscript{6} Thus the Stoic scheme of tenses, side by side with the modern terminology, will stand as follows:
§ 39. It is worth mentioning that the Stoics made an advance from Aristotle's theory of tenses in recognizing that the Greek tense forms combined time-relation and aspect. The Stoic views on tenses are the real origin of the concept of aspect for the present generation.
§ 40. Immediately after the Stoics, and modifying their divisions Dionysius Thrax\(^7\) describes the tenses as follows:

\[
\chiρ\nuοι τρεὶς, ένεστώς, παρεληλυθώς, μέλλων. \quad \text{τούς} \quad \delta \\
pαρεληλυθώς \xi\epsilonί διαφοράς τέσσαρας, παρατατικῶν, παρακείμενων, \quad ύπερσυντελλίκον, ἀδριστῶν. \quad \text{όν} \quad \text{συγγένειαι τρεὶς, ένεστώτως} \\
pρὸς παρατατικῶν, παρακείμενων \πρὸς ύπερσυντελλίκον, ἀδριστῶν \πρὸς μέλλοντα.
\]

To sum up, he classifies the tenses in relation to time under three heads, as past, present and future. He further divides them aspectually into continuing, complete and indeterminate. The present  \( λ\varepsilonζ\nu \)  and the imperfect  \( ξλ\varepsilonγον \)  are the continuative tenses, and the perfect  \( λ\varepsilonλε\chiα \)  is complete and the pluperfect  \( ξλ\varepsilonλ\varepsilon\chiη \)  is the complete in the past.

The aorist (\( ξλ\varepsilonξα \)\(^8\)) is indeterminate. He also puts the present and the imperfect into one category, and the perfect and the pluperfect into the other.

The aorist and the future are separated, but he includes the perfect in the past, probably because it refers to a past action.\(^9\)

§ 41. Next came Dionysius of Hallicarnassus.\(^5\) He simply followed the classification of his predecessors and nothing special on aspect can be gleaned from his writings. Apollonius Dyscolus (2nd A.D.)\(^11\) states that the perfect is called the completed present (\( \\delta \ \text{παρακείμενος} \ \kappaαλείται ένεστώς} \ \text{ςυντελλικός} \)) and the difference between the present and the aorist is the difference between continuance (\( \text{παράτασις} \)) and attainment (\( \text{ςυντελείωσις} \)).
§ 42. The result achieved by the ancient Greek authors is followed in the main by modern scholars, but with some additions and alterations. Delbrück, for instance, says that the meaning of the present stem is 'durative', 'cursive', and 'terminative', while that of the aorist is 'punctual', 'initiative' and 'effective'. The perfect is 'intensive' and 'resultative'. The latter expresses the state of the subject or of the object. His idea of the resultative is discussed exhaustively by Wackernagel, who differs from him in many cases. Wackernagel thinks that the resultative is mainly post-Homeric, and most of his examples of the Resultative perfect are from the post-Homeric writers (but there are some examples from Homer also. See Chapter I, 3). In his syntax besides other points, he has also stressed the intensive meaning of the perfect. But Chantraine, while following his predecessors, mainly Wackernagel, does not recognize 'the intensive meaning of the perfect.' According to Wackernagel, "beating loudly" is an intensive, but Chantraine considers it as a false reading for a reduplicated aorist. According to Chantraine the perfect expresses a state, a result, and a present meaning.

§ 43. According to Meillet, the stems of a Greek verb are characterized by a sharp aspectual contrast between the present-imperfect, the aorist and the perfect. The first signifies an action as durative, while the second represents an action as non-durative. The perfect, on the contrary, denotes a present state resulting from a past action. While echoing this, Hembert thinks that aspect is "essentially subjective". When the present-stem is used, one is "concerned with the duration of an action", while the aorist-stem is "in itself
not devoid of duration but whose duration does not count to the mind of the speaker". He concludes by saying that the Greek verb "floats naturally in a haze of subjective duration, the aorist is the negation of the present, in so far as the latter is at once durative and personal; the aorist is momentaneous and relatively objective". The aspect of the aorist is termed by Holt 'perfective' (which may be 'ingressive', 'instantaneous', and 'terminative') in contrast with that of the perfect which is 'complete' or a 'state' resulting from a prior action: the aorist is neutral, while the perfect is positive, and the imperfect is negative. As, for example, he says that \( \delta \pi \lambda \theta \nu \rho \sigma \varepsilon \) ('he was dying') is a durative past, and therefore imperfect, while \( \delta \pi \lambda \theta \alpha \varepsilon \) ('he died') is a non-durative past, and therefore aorist. In \( \tau \lambda \theta \nu \eta \varepsilon \) ('he is dead') we have a present resulting from a past action, and therefore perfect.

§ 44. With the appearance of Schwyzer-Debrunner's book the subject is greatly systematized. Schwyzer discusses the subject at great length. He, first of all, sums up the discussion of his predecessors (including also Dionysius Thrax) and mentions their various terms, such as, linear and punctual (= 'infektiv und konfektiv'), durative and cursive, terminative and determinative (= 'infektiv-konfektiv und konfektiv-infektiv'), 'linear-perfective', 'durative-terminative' (= 'preparativ-konfektiv'), ingressive, effective, factive, and iterative for the present and the aorist tenses. The perfect in Greek, he says, is mainly 'stative', 'resultative' and 'intransitive iterative-intensive'. Besides, the perfect is intensive when the active form is used intransitively; e.g. \( \beta \epsilon \beta \rho \upsilon \chi \varepsilon \), \( \kappa \epsilon \kappa \rho \alpha \gamma \varepsilon \), \( \delta \delta \omega \delta \varepsilon \), \( \gamma \epsilon \gamma \nu \theta \varepsilon \), \( \beta \theta \eta \mu \varepsilon \)
('he is gone'), **λέξοιπε** ('he has left, 'er ist fort') etc. His discussion on the subject is the source of the later writers. Ruipérez,\(^{21}\) for instance, has largely drawn his material for his book from Schwyzer-Debrunner. His work is an analysis of certain aspects and tenses on the lines of structural linguistics. His 'confactive' and 'infective' aspects (pp. 72-73, 75) are chiefly drawn from Schwyzer. His treatment of the perfect is dominated by the two types of verb: **τέλθηκα** and **γέγηθα** which are transformative and non-transformative respectively. The former (i.e. transformative) denotes actions as effecting a change of state in the subject or in the object, and the latter (i.e. non-transformative) indicates the initiation of the action.

§ 45. With Lyons\(^ {22}\) and MacKay,\(^ {23}\) this chapter comes to an end. The former, while discussing the terminology of Holt, says that it is better to treat the imperfective as 'action' (**ἀποθνηκέν**), aorist as 'event' (**ἀποθανέν**), and perfective as 'state', (**τεθνάναι**). But in his *Theoretical Linguistics* he explains the Greek perfective as 'marked', while the imperfective as 'unmarked'. He says that the imperfective is 'unmarked' with respect to the perfective, the aorist is 'unmarked' with respect to the imperfective. The Greek perfective refers to the state which results from the completion of the action or process. In his example:  

\[\text{oδδὲ \ βουλεύεσθαι \ \varepsilon \ \iota \ \omega ρα, \ \\text{\varepsilonλλα \ βεβουλεύεσθαι} (Crito 46a)}\]  
he considers **βεβουλεύεσθαι** "to have done deliberating" to have already decided" as stative and translates it for linguistic purposes as "to be in a state of decision". **βουλεύεσθαι** is used for a durative sense - "to be deliberating", "to be deciding". Here the aorist form **βουλεύσασθαι** "to decide" would be ineffective. But Mackay's article
on the perfect is mainly concerned with problematic examples of the perfect cited in the writings of Wackernagel and Chantraine. He says that the perfect mainly denotes a state of the subject. He seems to distinguish between an intensive and a dramatic or emphatic use of the perfect. He takes almost all his examples from post-Homeric writers.

§ 46. The Greek grammarians were, at least, clear on one point, namely that some tense forms denote 'continuous action' and some 'completed action'. The Sanskrit grammarians, on the other hand, discussed on various uses of the tenses and moods including the above two points. Before Pāṇini the subject was not discussed at great length, but Yāska (4th Cen. B.C.), for the first time, laid emphasis on the aspectual meaning of the verb according to its context. In his definition of a verb - bhāva-pradhānam ākhyātam - the word bhāva may mean aspect. Literally his definition means, 'a verb is chiefly concerned with the manner of expression'. In modern terms a verb is that which mainly speaks of the aspect. Yāska thinks that a verb primarily denotes bhāva which is different from kriyā (= action). Bhāva is a condition brought about by kriyā (action). Kriyā in general, is a process, while bhāva is the result of that process. Bhāva indicates the inner meaning of a verb. Apart from the basic idea of aspect, Yāska does not throw much more light on the subject.

§ 47. In Pāṇini's grammar, the first elaborate study on the uses of the tenses and moods along with aspect is found. Some of the technical terms of aspect, such as kriyā-prabandha (= 'performing an action with continuity'), kriyā-samabhīhāra (= 'repetition of an action'), kriyātipatti (= 'non-completion
of an action'), etc. are met with in his grammar. Bhāva\textsuperscript{29} is also found in his Aṣṭādhyāyī, but in the sense of referring to the state of a subject or object; e.g., pacyate odanam\textsuperscript{30} 'rice is in the state of having been cooked'. His rules on the uses of the three past tenses (imperfect, aorist, and perfect) are varied. To sum up his whole arguments it can be said that 'the aorist has reference to a past time indefinitely or generally, without reference to any particular time. An action done before today is expressed by the perfect or imperfect; whatever remains for the aorist is, therefore, to express a past action done very recently, say, in the course of the current day, or having reference to a present act. Aorist, therefore, merely implies the completion of an action at a past time generally, and also an action done at a very recent time, as during the course of this day. The imperfect and perfect are used in narrating events of past occurrence, generally in remote past time; the aorist is used in dialogues and conversations which refer to recent past actions, but it is not used to denote past specified time, or to narrate events.\textsuperscript{31} His aphorism on the use of the perfect (parokṣe \textit{lit.} - 3.2.115., i.e., the \textit{lit.} (= perfect) is to be used to describe facts not witnessed by the speaker) shows that, at least, in Classical Sanskrit the use of the perfect was restricted to a certain extent, and that in the first person it was not at all permissible, except where the speaker was either in a sleeping state or in a state of oblivion. Again, another aphorism of Pāṇini - \textit{Chandasi} lun-iañ-iañah - (3.4.6) shows that the aorist (\textit{lun}), the imperfect (\textit{iañ}), and the perfect (\textit{iañ}) may denote any tense in Vedic literature. The use of the perfect in Vedic literature shows that there was no such particular stereotyped use of the perfect in those days; and therefore, the
meaning of the perfect is to be determined by its context or situation. And that is why, Sayana, commenting on the Rgveda and on the other Vedic texts, does not always take all the perfect forms in the perfect sense or past sense as prescribed by Pāṇini. And so, despite the traditional meaning of the perfect, he often explained Vedic perfect forms as having a present meaning or something very near it. From this it seems that Sayana might have had some earlier idea available which enabled him to interpret perfect forms as having a present meaning.

§ 48. After Pāṇini, Bhartrhari\(^\text{32}\) (650 A.D.) discussed elaborately the kind of action in his Vākyapadiya. One of the fourteen sections of the third Kaṇḍa of the Vākyapadiya, called the Upagraha-samuddesa, is devoted to the aspectual meaning of a verb. This term upagraha is found first in Katyāyana's Vārtika\(^\text{33}\) and also in Patañjali's Mahābhāṣya.\(^\text{34}\) In later times Kātyāyana\(^\text{35}\) and Jinendrabuddhi\(^\text{36}\) equated this with atmanepada (lit. 'relating to the self') but signifying the sense as is indicated by aspect. In later times, in all the Dhatupāthas\(^\text{37}\) ('concordance to roots') beginning from Pāṇini down to Hemacandra (12th cent. A.D.), the use of bhāva, and karma (= kriyā of Yāska) is found to denote 'aspect' and 'action' respectively. In some cases they have noted different shades of meaning in verbs with similar meanings, e.g.,√gam means 'leaving one place and reaching the other', while√kram means 'stepping'. Again√at means 'go continually', 'wander', while√akṣag means 'go crookedly', etc. Besides these two ways, later writers\(^\text{38}\) have introduced many other ways of indicating the aspectual meaning of a root. Some nouns are used in the locative, some 'expressive of objects', and some are adjectives.
When a noun in the locative is used, the word *vartate* is to be supplied to complete the meaning. And this gives the meaning of 'state'. So *jṛ jarāyām* (*vartate*) means 'the root *jṛ* is used to denote 'in the state of old age'. *Jarate*, therefore, means 'he is in the state of old age' (= he is old). Similar explanations are to be understood in the case of the adjective. Verbs of action are normally expressed *karma, kriyā* and *kṛti*.

§ 49. In the last century, the study of aspect in Sanskrit as in Greek, did not at first attract adequate attention. Whitney's study* of the use of the three past tenses in Sanskrit in the first edition of his grammar (1879) was very brief. Before the third edition (1896)* of his grammar, he had made an elaborate study of the imperfect and the perfect tenses in the Brāhmaṇas (1892). Before the publication of his article entitled 'On the Narrative use of Imperfect and Perfect in the Brāhmaṇas', the works of Bartholomae* and of Spiegel* were published. They had shown that Sanskrit and Avestan were almost identical in their use of past tenses. Speyer* normally followed the traditional method in his Sanskrit Syntax. *His Vedic Syntax* does not contain enough material for the subject. It was Delbrück* who first touched upon the subject. In his *Althindische Tempuslehre* (1876) and *Althindische Syntax* (1888), he was straightforward in his discussions of the tenses of Sanskrit, but in his *Vergleichende Syntax, II*, (1897), he classified verbal forms aspectually into 'punctual', 'iterative', 'cursive', and 'terminative'. His conclusions were partially accepted by his successors. L.H. Gray's* study of Avestan syntax (1900) is also worth mentioning. The conclusions drawn by these scholars about the preterite tenses can briefly be summed up as follows:
<table>
<thead>
<tr>
<th>Authors</th>
<th>Aorist</th>
<th>Imperfect</th>
<th>Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bartholomae:</td>
<td>&quot;The Avestan aorist, like the Greek, expresses an inchoative or an instantaneous act.&quot; 52</td>
<td>&quot;The imperfect is the descriptive tense in Iranian as in Indians.&quot; 53</td>
<td>&quot;The perfect is used in a present or in a preterite sense, or else it possesses no tense-force whatever.&quot;</td>
</tr>
<tr>
<td>Spiegel:</td>
<td>As above 56.</td>
<td>As above 57.</td>
<td>Similar, but &quot;the perfect denotes either a mere preterite or else the present result of a past act or event.&quot; 58</td>
</tr>
<tr>
<td>Delbrück:</td>
<td>&quot;The aorist indicates that a given act was performed, or that a given event occurred at some time past.&quot; 59</td>
<td>&quot;The imperfect is the tense of narration.&quot; 60</td>
<td>&quot;The perfect signifies the present result of a past act or event.&quot; 61</td>
</tr>
<tr>
<td>Whitney:</td>
<td>&quot;The aorist states something past which is viewed as completed with reference to the present.&quot; 62</td>
<td>&quot;The imperfect is the tense of narration; it expresses simple past time, without any other implication.&quot; 63</td>
<td>In the Brāhmanas, the perfect is used as a tense of narration.&quot; 64</td>
</tr>
<tr>
<td>Gray:</td>
<td>&quot;A tense of simple narration or description.&quot; 65</td>
<td>&quot;A certain action or event occurred in past time.&quot; 66</td>
<td>&quot;It expresses the present result of a past action.&quot; 67</td>
</tr>
</tbody>
</table>

With regard to the pluperfect, they do not vary very much from each other. All, except Gray, think that the pluperfect is sometimes equivalent to the imperfect, as being a tense of narration and sometimes to the aorist as
being past in time. Gray wants to make it the past of the perfect, and so, he says that it denotes 'the result in past time of a previous action
or event' (at least in the Avestan).

§ 50. Macdonell was more explicit in saying that in Vedic literature each past tense has its own distinctive meaning. "The imperfect" he says, "is the past tense of narration having no relation to the present", while "the aorist expresses that an action has occurred in the past with reference to the present. It simply states a fact, and not duration". About the perfect he says that it "expresses the condition attained by the subject as the result of a preceding action".

§ 51. After Delbrück, the study of aspect in Sanskrit did not develop further till the publication of Renou's treatise on the meaning of the perfect. In his Sanskrit and Vedic grammars he was more concerned with the formative element than the aspectual values of the tenses. His conclusion on the perfect, of course, did not radically differ from his predecessors; but his analysis offers some new thoughts on the subject. In his opinion the Vedic perfect is diverse: it is resultative, it indicates a state, and it refers to past as well as present action. His judgement on the value of the perfect from the point of view of voices deserves special mention.

§ 52. Professor Burrow's succinct remark on the use of tenses in his Sanskrit Language, which mainly deals with the morphology of Sanskrit, is valuable and worth mentioning. A recent short description of the Sanskrit past tenses by Elizarenkova and Vekerdi cannot be passed over. In spite of
the merit of his article, Vekerdi, it seems, is influenced by Delbrück. Though stimulated by the principles laid down by Delbrück, he finally sums up by saying that 'there is no semantic difference between the forms derived from the present system and those belonging to the aorist system either in respect of aspect or in respect of recent past and remote past'. He thinks that 'there is a considerable promiscuity in the use of these two kinds of form' which are due to the 'stylistic choice'.

Elizarenkova, on the other hand, does not make any comment on the meaning of the tenses, but she suggests that 'the system of tenses of the old Indo-Aryan ... stands in a close relation to those of aspect and of mood, which entails certain corrections and limitations'. Lastly, with the advent of Gonda, this chapter can be closed. In his opinion, aorist is 'punctual', 'factual', while the imperfect and perfect are the tenses of 'narratives' in the dialogue.

§ 53. The above survey is offered neither in disparagement of previous grammarians, nor in order to avoid queries arising from their methods, but is intended merely to illustrate the differences in their approaches.
CHAPTER ONE

The Perfect Indicative.
CHAPTER I. The Perfect Indicative.

1. The Perfect System and its meaning.

§ 54. Morphologically Greek and Sanskrit inherited the Indo-European perfect-system, which consists of the perfect with all its tenses (perfect, pluperfect, and future perfect) and moods (indicative, subjunctive, optative, and imperative) as well as the infinitives and the participles. Greek developed the future perfect, absent in Sanskrit, the origin of which in IE is not fully known. Sanskrit on the other hand has the periphrastic perfect, only one example of which, viz. gamayâm cakāra, occurs in the Atharvaveda (XVIII.2.27) and several others in the Brāhmaṇa and in later Vedic literature. Apart from these two new developments, Greek and Sanskrit preserved fully the IE characteristics of the perfect system. These are -1) reduplication with e = skt. a (rarely with γ) in the reduplicated syllable, 2) the personal endings in the active singular, 3) a particular grade of ablaut, and 4) a special participial ending. Greek and Vedic are the only languages which have preserved fully these original features of IE. But Greek developed a new type of perfect formation, commonly known as χ- perfect which, it seems, is an accident of morphological development, not on the same level as the other type known as the "second perfect." The second perfects of Greek are earlier and are much commoner in the Homeric poems, while the first or χ- perfects are very rare, occurring in some 20 verbs. In Greek again, particularly in Homer, some perfect forms are aspirated (τετραφάταται,
Besides reduplication, some of the unreduplicated perfect forms are also available (οὐδα, skt. veda). In Homer, there are some 700 perfect forms (in all moods, tenses, infinitives and participles) from over 250 roots, occurring in some 2000 places.

§ 55. The IE perfect, which was basically an intensive, was inherited in form and meaning by both Greek and Sanskrit. However a detailed linguistic examination of Homer and the Rgvedic texts suggests that additional meanings for the IE perfect are intended by the context.

§ 56. The text of Homer's Iliad is divided into two distinct dramatic parts: there is the narrative spoken by the poet himself and occasionally personal, as when he invokes the Muse (Iliad 1.8ff); and secondly there is the direct speech of the characters themselves. In each there are similes and descriptions. In the author's narrative the regular verbal forms are the aorist, the imperfect and the pluperfect with occasional use of the perfect. The perfect is mainly found in descriptions, in similes and in speeches. So far as the perfect forms are concerned the Odyssey is similar to the Iliad despite its different subject matter. The Rgveda, on the other hand, consists mainly of hymns and prayers. There is a definite pattern of ideas, but diverse linguistic forms. The same verbal form in different contexts produces different shades of meaning, and it is by comparing these contexts that the aspectual force of the verb is deduced.
§ 57. Besides the contextual occurrence, the perfect is used in an appositional mode of expression in which present and past tenses by juxtaposition are shown to be close in meaning. Time in an appositional sentence-structure has very little part to play, unless so intended by the author. "What distinguishes appositional utterance is that it is an experience of a minimum of a future that is certainly to be expected and in part predetermined. As for the past, it is not strictly separated from the present as a past that has been and is no more, but it is always close behind the present intensifying and illuminating it."¹ In Homer the perfect is associated with the present and the past in an appositional sentence-structure.

§ 58. The perfect tense is frequently used in similes and in descriptions of landscape, and other static natural phenomena. In such cases the perfect tense explains how the situation is brought about and makes a forceful contrast with the rest of the descriptions. It may also imply continuous state.

§ 59. The perfect tense also occurs in a negative statement, and in this case a negated perfect form may signify that the expected or desired result of the action is not produced till the time of speaking. It naturally emphasizes the non-performance of the action as a whole, particularly the non-achievement of its results. By using a negated perfect sentence, the emphasis is laid upon the fact that the action denoted has not taken place at any time. The perfect with 'never' may denote the consistent absence of the type of action denoted.
§ 60. In subordinate clauses of time, the aspect of perfect is important in order to make clear whether the actions described are in sequence or simultaneous. The use of perfect in subordinate clauses may indicate an action performed before that of the main clause took place, or simultaneity of action; or an action which took place parallel to another within the same period of time. The concurrence of two actions may also be emphasized. At times after the verb of speaking, thinking, etc. in the main clause, the perfect in subordinate clauses may refer to previous action which no longer exists at the time of speaking.

§ 61. The linguistic usages of the perfect in Homer and the Rgveda are almost identical and uniform. They can be set out diagrammatically in diagram form:

```
Perfect

• stands for emphasis, for intensity.

When it is related to time,

Past (perfect) ↓ Resultative Perfect ↓ Present (perfect)↑

[an action with a past reference] ↓ [Past continuing into the present] ↓ [Perfect with present meaning]

1. Perfecta Praesentia,
2. Intensive Perfect,
3. Stative Perfect, etc.
```
§ 62. **Past Perfect.** When the perfect is used to describe a past action with or without any temporal adverbs or its equivalents, this action has no definite direct bearing on present time though there may be some indirect connection. If time-adverbs are used, they describe an indefinite point of time in the past. The definite point of time is not important. The 'pastness' of the perfect mainly emphasizes the effect of a past action at the moment of speaking. Some verbs by their very nature signify completion of an action in the perfect, but for some other verbs a context is necessary.

§ 63. **Resultative Perfect.** Secondly, the perfect is also used to refer to a past action continuing into the present. Here the action is past, but its effects and consequences are still perceptible, and continue into the present time. It is a past tense, so far as the action is concerned, but still a present from the point of view of its results. Hence it is 'resultative.' The meaning of this perfect depends entirely on the context. Most of the examples found in this category are in the passive (or active voice used intransitively).

§ 64. **Present Perfect.** Lastly, most perfects are used with present meaning. It neither signifies the completion of an action, nor continuity but simply expresses a present meaning with emphasis. It is intensive. In some verbs the present form does not occur at all and the perfect serves instead (.EditText, ἀνώγα, etc.). Most examples in this category are found in the active voice. There are a few examples in the passive which denote the state of the subject. The middle voice is not singularly used to delineate any definite linguistic pattern in this category.
§ 65. These three senses are found basically in all forms of the perfect including infinitives and participles. The present of the perfect is mostly intensified with or without any adverb-preposition modifiers. It also refers to the state or condition of the subject. The completion and intensity are not always mutually excluded in the future perfect. The pluperfect is primarily the past of the perfect; it shows its intensity in a series of action. Except for their modal meanings, the subjunctive, optative and imperative also follow the general meaning of the perfect as do the participles and infinitives.

§ 66. Finally, it can be said from the synchronic point of view that the perfect is capable of expressing a great variety of non-past meanings and can convey several modal nuances deriving from its inherent implication of intensity. They will be illustrated in the following chapters. Below is given an approximate statistical account of all the perfect forms occurring in Homer together with an approximate use of roots in Vedic literature:

<table>
<thead>
<tr>
<th>Homeric: Moods and Tenses</th>
<th>Roots</th>
<th>Forms</th>
<th>Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Indicative</td>
<td>136</td>
<td>222</td>
<td>692</td>
</tr>
<tr>
<td>2. Subjunctive</td>
<td>12</td>
<td>14</td>
<td>20</td>
</tr>
<tr>
<td>3. Optative</td>
<td>10</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>4. Imperative</td>
<td>14</td>
<td>24</td>
<td>62</td>
</tr>
<tr>
<td>5. Pluperfect</td>
<td>107</td>
<td>165</td>
<td>509</td>
</tr>
<tr>
<td>6. Future Perfect</td>
<td>15</td>
<td>19</td>
<td>26</td>
</tr>
<tr>
<td>7. Infinitives</td>
<td>27</td>
<td>36</td>
<td>65</td>
</tr>
<tr>
<td>8. Participles</td>
<td>135</td>
<td>227</td>
<td>705</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rgvedic</th>
<th></th>
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<tbody>
<tr>
<td>Over 300 roots</td>
<td></td>
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<tr>
<td>More than Homer</td>
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<td></td>
<td></td>
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<tr>
<td>Almost the same</td>
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<td></td>
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<tr>
<td>Almost the same</td>
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<td></td>
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<tr>
<td>About 60 roots</td>
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<td></td>
<td></td>
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<tr>
<td>Not found</td>
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<td></td>
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<tr>
<td>Not found</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nearly about 100 roots</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
2. The Perfect Indicative with past reference.

§ 67. The perfect indicative, as stated above (§ 62), is sometimes used to refer to a past action. This is normally rendered in English by the auxiliary verb "have". In this case, the perfect indicative expresses an action done at some time in the past. Some of the perfect forms in Homer as well as in the Rgveda have this sense. As, for example, all the perfect indicative active forms of ἔφηω refer to past actions, both in main and in subordinate clauses. The following example occurs in the main clause:

Ω πόσον, ἡ δὴ μυρτί' ὀδυσσεύς ἔσελα ἔργε
βουλός τ' ἐξάρχων ἀγαθός πόλεμόν τε κορόσιων.

[Π.2.272-73]

- 'My goodness! Odysseus has indeed done innumerable deeds as leaders in good counsel and setting battle in array!'

§ 68. The other occurrences are found in subordinate clauses:

Ζεύς θανά, δῶς τεσσαφαῖ ο με πρῶτος κάκα ἔργε
δὸν 'Αλέξανδρον,

[Π.3.351-52]

- 'Zeus, our King, grant me revenge on goody Alexander who has wronged me in the beginning.'

The wrong was done some years before, but its effects is still felt. Here the reference is to the past action of Paris (i.e. the abduction of Helen).

τῷ σ' αὖ νῦν ὅώ ἀποτίσεμεν ὅσα ἔργας.

[Π.21.399]
- 'Therefore I think you will now in turn pay the full price for what you have done.'

Here the perfect indicates the recent activities of Athene who has provoked Diomede to wound Ares, and has taken Diomede's spear in her own hand and thrown it at Ares.

μη με, κθον, γοδινων γουνάζεο μηδε τοκηων.
αε γαρ πως αυτόν με μένος και θυμός λενειν
διμ' ἀποταμνημενον κρεα έδμεναι, οία ξοργας.

II.22.345-47

- 'You cur, don't appeal to me by my knees nor by my parents. I only wish that I had the heart and desire to carve your flesh and eat it raw because of what you have done to me.'

Here the perfect form occurs in what is formally an exclamatory clause which is paratactically attached to the main sentence. The event referred to is the death of Patroclus (cf. II.16.818-22).

§ 69. In the next two examples the perfect is accompanied by the present:

οι ηεν, ηακδυν οίτον ἀναπλησαντες δλωνται
ἀνδρός ἐνδε βιπη, φ δε μαζνεται οβκετ' ἀνεκτις
"Εκτωρ Πριαμιδης, και δη κακα πολλα ξοργε. II.8.354-56

- 'For now they have fulfilled the full measure of their evil fate and will perish before the attack of one single man, Hector, Priam's son, who now rages past all bearing, and see, he has done many evil deeds.'

Here δλωνται describes the future situation from the point of view of a present time. μαζνεται describes Hector's present state and ξοργε his past deeds.
Come now, lift up your hands in prayer to Zeus, and shoot at this man, the one who prevails now, and has indeed done much mischief to the Trojans...

The implied sense of the second line is: "whoever he be who is victorious - for indeed he has done much harm."

§ 70. The following example is accompanied by the pluperfect:

- 'But the Trojans are too soft; otherwise you would have entered your coffin long ago because of all the evil you have done.'

εοργας refers to the past action of Paris (i.e. the abduction of Helen) which is still vivid in the mind of Hector. εοργας is used here to refer to an indefinite past action expressed by ηδη.

§ 71. The case with the verb ποιεω is similar. The perfect of this verb is used twice and in both cases the reference seems to be past; e.g.:

- My dear Menelaus, why do you care so much for the men? Has great kindness been done to you in your house by the Trojans?
The second example, which occurs in the Odyssey when the maidens in the house of Alcinous have prepared a bed for Odysseus, seems to be doubtful:

\[\text{δροσο κέων, ἢ ξεῖνε: πεποληται δὲ τοι εὐνή.}\]

[Od. 7.342]

- 'Up, sir, and to bed; your bed has been made.'

\[\text{πεποληται δὲ τοι εὐνή} \quad - \text{could be a present perfect if the effect of the previous action is emphasized: "Your bed is made (and therefore is ready now")}.\]

§ 72. All the passive perfect forms of τελέω, ἐπτελέω and πενεραίνω are also used to denote past actions; e.g.:

\[\text{τέκνον, τι κλαζεῖς; τι δὲ σε φρένας ἴκετο πένθος;}
\[\text{εξασάδα, μὴ κεύθε: τὰ μεν δὴ τοι τετελεσται}
\[\text{ἐκ δοκ, ὡς ἡρά δὴ πρὶν ἣ εὔχεσο κεύρας ἀνάσχων.}\]

[Il. 18.73-75]

- 'My Child, why do you weep? What sorrow has come upon your heart? Speak out; do not hide (it). For this has certainly been brought to pass by Zeus, exactly as you prayed before.'

Here πρὶν alludes to the earlier reference (Cf. Il. 1.352ff) where Achilles prays to Thetis to give him glory and fame in the battle.

In the Odyssey also, this form is used twice in a past perfective sense:

\[\text{ἡδὴ γὰρ τετελεσται ἡ μου φίλος ἤθελε ἐνύμος,}\]
'For now all that my heart desired has been brought to pass:
a convoy, and gifts of friendship.'

'-Ω φίλοι, ἡ μέγα ἔργον ὑπερφιλῶς τετέλεσται
Τηλεμάχῳ δόδε ἤδε φάμεν δὲ οὐ τελέσθαι.'

'My friends, to be sure a great deed has been insolently brought to
pass by Telemachus, even this journey, for we thought that he would
never see it accomplished.'

Here a positive-negative contrast is maintained by the introduction
of the future infinitive middle τελέσθαι with passive meaning.

§ 73. Similar is the case with ἐκτετέλεσται which is also used
twice in the Odyssey to refer to past actions.

'Οὗτος μὲν δὴ ἄεθλος ἀδατος ἐκτετέλεσται. [Od.22.5.]

- 'Now, at last, this decisive contest has been completed.'

Here οὗτος ἄεθλος refers to the feat of shooting an arrow through
the row of axe-heads. This has been completed at the end of Book XXI.

He is now to aim at a different target, namely the suitors, which is in
the very near future. The second example is associated with another
perfect, and both of them refer to past actions.

- Ἀλλ' ἔπευ, δῆρα σφινν εὐφροσύνης ἐπιβῆτον
ἀμφοτέρω φίλον ἦτορ, ἔπει κακὰ πολλὰ πέποσθε.

vννὸ δ' ἢδη τὸδε μακρὸν ἐξελώρ ἐκτετέλεσται.'

[Od.23.52-54]
- 'No, come with me, that your hearts may enter into joy, for you have suffered many woes. But now at length your (this) long desire has been fulfilled.'

§ 74. Lastly, πεπέλατον, the perfect of which is used only in the Odyssey to denote a past action.

ταῦτα μὲν οὖν πάντα πεπέλαται. [Od. 12. 37.]

- 'So all these things are at an end.'

Here ταῦτα μὲν ... πάντα refers to the sorrows and sufferings of Odysseus and his men on their way, and told by Odysseus to Circe at her request (Cf. 1. 34ff). οὖν also suggests that the story has already come to an end (some time ago).

§ 75. The perfect forms of the Sanskrit verb "to do" (Vkr) are also used to refer to past actions. The root kr⁶ is used both in active and passive (or middle) voices. Of the many occurrences⁷ (almost in all numbers and persons), a few examples may be cited. In the following eulogistic hymns of the Aśvina's, cakārā expresses a remote past action.

S'ata'ṃ mesān vṛkyē cakārānām Rjaśvāṃ tāṃ pitāndhāṃ cakārā / tā'smā akśī nāsātyā vica'kṣa ādhattaṃ dasrā bhisajāvanarvān //

[Rv. I. 116. 16.]

- 'His father (has) blinded Rjaśva who has slain (or slew) a hundred wethers for the she-wolf. You gave him eyes, Nāsātīyas, wonder-workers, Physicians, so that he saw with sight uninjured.'

The past reference as indicated by cakārā here is this:
"The she-wolf for whom Ṛjrāśva slaughtered the sheep was one of the asses of the As'vinas in disguise, but as he exacted the sheep from the people, his father was angry, and made him lose his eyesight, which the As'vinas restored to him." 

Similarly, the seer, while praying before the Sun-god, mentions one of his past actions thus:

sūrye vūśām ā sajāmi dṛtim surāvato ṝḥē /
so cin mūnā marāti no vayām marāmārē
asya yōjanāṁ hariṣṭhā mādhu tvā madhulā cakāra //

[Rv. I. 191. 10.]

- 'I deposit the poison in the sun like a wine-skin in a vinter's house, he will definitely not die nor shall we die; his path is far; he whom the Bay Horses bear has turned (lit. made) you to sweet mead.'

In the same way, the middle form of Kr is also used in a past perfective sense in one of the hymns of the Puruṣa:

Kāsmāt yajñāt sarvahūtaḥ śāmabhṛtam pṛṣad ājyām /
paśūn tāṁś cakre vāyavyāṁ āvanyāṁ grāmyāśca ye //

[Rv. I. 90. 8.]

- 'From that sacrifice completely offered the clotted butter was collected; he made the creatures of the air, of the forest, and those of the village.'

§ 76. The perfects of some verbs of movement, viz. βαζω, βλεψω and ἓπερχομαι give reference to a past action, e.g.:

ἐννέα ὃ ἔβεβλεπε Δίος μεγάλου ἅνθρωπος,
καὶ ὃ ὅδε ὄρασε νεών καὶ σπάρτα λέλυυται.

[Π. 2. 134-35.]
Here ἐννέα shows that βεβδασι is past: 'nine years have gone' (or 'are gone'); while σέτητε (have rotted' or 'are rotten') and λέλυνται (have slackened' or 'are slack'), describing the condition of the ship at the moment of Agamemnon's speech, indicate a past reference continuing into the present: 'The years are gone and are no more, while, on the other hand, the rottenness and slackness persist.'

A similar expression is found in the statement of the swineherd, where μέμβλωκε refers to a very recent past in association with δή γαρ and draws a contrast with the present on the one hand and the imminent future on the other:

Δάλλ' ἂγε νῦν ἵμιεν: δὴ γὰρ μέμβλωκε μᾶλλον ἧμαρ, ἀτὰρ τάχα τοι ποτὲ ἔσπερα δέλμον ἔσται.

[Od.17.190-91.]

'Come now, let us go. The day is already gone, and soon you will find it colder toward evening.'

Similarly, ἐπελήλυθα is used in a past perfect sense to express Menelaus' past experience of travelling:

ἦδη μὲν πολέων ἐδάνη βουλὴν τε νοῦν τε ἀνδρῶν ἁρμῶν, πολλὴν δ' ἐπελήλυθα γαῖαν.[Od.4.267-88.]

Here both ἐδάνη, 'I have come to know' and ἐπελήλυθα, 'I have wandered over the wide world' describe the past experiences.

The use of πολλὴν with the perfect suggests a frequentative sense.
§ 77. In a similar way, jagāma (√gam), along with the other perfect pupoṣa (√pūs), indicates an accomplished past fact in one of the dialogue hymns of Agastya and his wife Lopāmudrā:

\[
\text{agāstyaḥ khānāmānāḥ khanītraḥ prajām āpatyaṁ bālam icchāmānāḥ} / \\
\text{ubhā́u vārṇaḥ vīśir ugrāḥ pupoṣa satyā devēsvāśiṣo jagāma} //
\]

[Rv. 1.179.6.]

- 'Agastya, a sage of mighty prowess, digging with great endeavour and wishing for children, offspring, and power, practised both classes (i.e. 'desire and devotion'), and received true blessings from the gods.'

§ 78. Of the many occurrences of ᾀπδωλε, four are found in the Odyssey in the sense of a past reference. But in the Iliad 15.129, it is used in a present sense in association with ᾀεφορας. In one instance (Od. 20.357), it is with ξε (= ξεπδωλε ) together with a series of other perfects. In Od. 4.62, it refers to a past occurrence extending up to the present. These examples will be discussed in their respective places. Here the examples of past references are given below:

\[
\text{vūn ο'  δ  μεν  ὡς  ἀπδωλε  κακὸν  μὸρον,  οὔδε  τις  ἵμίν  } \\
\text{ἐναλπωρή ...} \\
\]

[Od. 1.166-67.]

- 'Now he, indeed, (as I have said) has perished thus by an evil fate, and there is not comfort for us.'

κακὸν μὸρον refers to a past event and makes the verb past too.

vūn here does not refer to the present time, but to the past: it means, 'as it was' or 'as the matter stood.' It can be contrasted with
In one instance, cited below, ἀπόλωλε refers to the death of Aias.

(Cf. Od. 4.499-511.)

ὡς ὁ μὲν ἐνθ' ἀπόλωλε, ἐπεὶ πεῦν ἄλμυρὸν ὕδωρ.

[Od. 4.511.]

- 'And so there he perished, where he had drunk the salt water.' Here ἐπεὶ gives a past reference to the event.

Similarly Odysseus is referred to thus:

ὡς ὁ μὲν ἐνθ' ἀπόλωλε, φίλοι δὲ κηδεὶς ὁμίσων πάσιν, ἕμοι δὲ μάλιστα, τετεῦχαται.

[Od. 14.137-38.]

- 'Thus he has perished there, and to his friends grief is appointed for days to come, to all, but most of all to me.' Here ὁμίσω may make the reference past to ἀπόλωλε.

τετεῦχαται 'has made him so and so, and remains as such' is used in a present sense resulting from a past action.

So too the following line:

εἴ δ' ὁ μὲν ἤς ἀπόλωλε καὶ σκέτω νόστιμος ἔστιν.

[Od. 19.85.]

- 'But if he has perished thus, and is no longer destined to return,'...

Here it is in εἴ -clause and with ἤς. Odysseus is incognito at that time, and as such what he refers to about that man (i.e. about himself) is the popular belief about Odysseus' death, and hence he must have referred to an occurrence that took place in the past.
§ 79. The Sanskrit ना, 'to vanish', 'disappear' (originally connected with the sense of destruction) can be compared here, the perfect of which is also used to denote a past action. Of the two occurrences of नास, one (Rv. 9.67.30) signifies a future (imperative) sense, while the following suggests a past reference:

tvāṣṭā duhitre vahatūṁ kṛṣṇatītīdāṁ vīśvam bhūvamanā sāmeti /
yamāśya mātā paryuhyāmanā mahō jayā vāvasaṅvato nanāśa //

[Rv. 10.17.1.]

- 'Tvaṣṭṛ prepares the marriage-ceremony of his daughter; hearing the news, everybody assembles. But Yama's mother, wife of great Vivasvān, vanished as she was being carried to her house.'

§ 80. The perfect of some verbs of suffering, πᾶσχω and τλάω, also refer to past actions. Of the two, πᾶσχω meaning, 'have something done to one, hence 'suffer', is converse of ἔρως, and the perfect form of this verb is found either in εἰ or ἐπεὶ clauses in the Odyssey, apart from one example in the Iliad.

κέκλυτε νῦν καὶ ἐμεῖο ...  
φρονέω δὲ διακρίνειμενα ἓδη  
'Ἀργεῖους καὶ Τρῶας, ἔπει κακὰ πολλὰ πέπασθε  
ἐνεκ' ἐμῆς ἔριδος καὶ 'Ἀλεξανδροῦ ἐνεκ' ἀρχῆς.  
ἡμέων δ' ὁ ποτέ ἔδανος καὶ μοῖρα τέτυκται,  
tεδναίη.

[II. 3.97-102.]

- 'And now you hear me; ..... I think that Argives and Trojans have now parted, since you have suffered many woes because of my quarrel and because of Alexander's first offence. For to whichever of the two of us death and fate are marked, let him lie dead.'
Here the ἐπεὶ- clause really depends on μάλιστα .... ἐμῶν ἐμῶν, and the ἐφονέω clause is largely parenthetic. κέλπυτε and τέθναι are emphatic, while τέτυκται is present perfect.

..... νῦν δ᾽ ἀσκελέσκει καὶ ἡμοίοι,
ἀλὲν ἡλικ παλεπῆς μεμνημένοι, οὕτε ποθ' ὑμῖν ἐμοί ἐν εὐφροσύνῃ, ἐπεὶ ἡ μᾶλα πολλὰ πέποσθε.

[Od.10.463-65.]

- 'But now you are withered and spiritless, (and) always thinking of your languid journey, your heart is not even joyful, for indeed you have suffered much.'

Τῷ Ὅδυσσεῷ, ἐπεὶ ἡκεν ἐμὸν ποτὶ χαλκοβατὲς δῶ φερεθεῖς, τῷ σ' οὕτι παλιμπλαγχέντα γ' δῶ ἄφ' ἀπονοστῆσειν, εἰ καὶ μᾶλα πολλὰ πέπονθας.

[Od.13.4-6.]

- 'Odysseus, since you have set foot on the bronze floor of my great (lit. high-roofed) house, I think, you will not be driven back, and return(home) even though you have suffered much.'

τολμῆεις μοι ἐμὸν, ἐπεὶ κακὰ πολλὰ πέπονθα κόμασι καὶ πολέμῳ.

[Od.17.284-85.]

- 'My heart is adventurous, for I have suffered much evil amid the waves and in war.'

The other example of πέποσθε (Od.23.53) has been discussed in connection with ἐκτετέλεσται (See § 73).

§ 81. Another verb "to suffer" is τλάω, the perfect indicatives of which are also used in a past perfect sense.
οὔτε ποτ’ ἐς πόλεμον ἡμα λαβὴ ὑπηχθῆναι
οὔτε λάχονδ’ ἔπαι σὺν ἀριστῆσοιν Ἀχαιῶν
tετληχας θυμῷ.

[II.1.226-28.]

- 'You have never had courage to arm for battle with your people,
nor have you consented in your heart to go forth to an ambuscade with
the bravest chieftains of the Achaeans.'

οὔτε ποτ’ shows that the reference is past.

Similarly, the following passages

αλεῖ τοι φίλον έστίν ἐμεῖ ἀπονήσφιν ἔντα
κρυπτάδια φρονέοντα δικαζέμεν’ οὐδὲ τὸ πῦν 
πρόφρον τετληχας εἰπεῖν ἐπος ὅτι νοήρε.

[II.1.541-43.]

- 'You have always liked to hold aloof from me, and to give
judgments which you have thought in secret, nor have you yet consented
willingly to declare to me what you think.'

εἶ μὴ τὶς γρηγὺς ἔστι παλαιή, κεδνὴ ἡδυὰ,
ἡ τὶς δὴ τετληχε τόσα φρεσὶν ὅσα τ’ ἐγὼ περ.

[Od.19.346-47.]

- 'Unless there is some thine-hearted old woman who has suffered in her
heart as many woes as I.'

ἀλλ’ ἔμπης τὸδε μὲν καὶ τέτλαμεν ἐλεορῶντες. (Od.20.311)

- 'But, on the whole, we have endured looking on at these things.'

§ 82. The transitive use of the perfect forms of ὅρω referr to a
past incident, e.g.'
... ... πόλεμος δ' Ἀλκαστος δρωμέν.
η μὲν δὴ μᾶλα πολλὰ μάχας εἰσηλθοῦν ἄνδρῶν,
ἀλλ' οὐ πω τοιοῦτο τοσοῦτο τε λαδν ἐπισπα.

[Π.2.797-99.]

- 'But unabating war has arisen. I have often taken part in the
battles of men, but I have never seen such and so great an army before.'

δρωμέν has a past perfect sense. Other two instances of δρωμέν
(Π.7.374, 11.657), used in a past sense, will be discussed later on.

οὐ μὲν γὰρ ποτ' ἐπισπα μάχῃ ἐνι κυδιανεῖρη
tῷ πρόν. ἄταρ μὲν νῦν γε πολὺ προβεβηκάς ἀπάντων
συμβάλλει, οὔ τ' ἐμόν ὀλιγόσκολον ἔχος ἔμελνας,
δυστήων δὲ τε παῖδες ἐμῷ μὲνει ἀντιδώσοιν.
eἰ δὲ τίς ἀθανάτων γε κατ' οὐρανῶν εἰληλουθαί,
οὐκ ἀν ἐγγάγε θεοῖσιν ἐπουρανοίσι μαχόμεν.

[Π.6.124-29.]

- 'For I have never seen you in battle where men win glory until this
day. But now you have come forth far in advance of all in your courage,
... ... ... But if you, one of the immortals, have come down from
heaven, then I will not fight with the heavenly gods.'

Here πρόν shows that ἐπισπα refers to the past, while προβεβηκάς
is very recent past extending into the present: "you (have stood out and)
are outstanding ... Since you have withstood my spear." εἰληλουθάς
also gives a present meaning resulting from a past action: "you have
come down and are here."

Similarly the following:

τὸν μὲν ἐγὼ μᾶλα πολλὰ μάχῃ ἐνι κυδιανεῖρη
δραμαλμοῦσιν ἐπίσπα, καὶ ἐντ' ἐπὶ νυσίν ἐλάσσας
Ἀργείους κτείνεσκε, δαίβων δὲξὲ καλψ.

[Π.24.391-93.]
- 'I have seen him (Hector) with my eyes in many battles, when men win glory, and when after driving the Argives to the ships he would kill them in havoc with the sharp bronze.'

The imperfect κτείνεσκε in the εὖτε-clause demonstrates that the reference is past.

In the passage cited below ὅπωπα is used with προσεῖν which does make a past reference:

... ἢ γὰρ μὴν προσεῖν ὅπωπα.

[Od. 17.371-72]

- 'For I have certainly seen him before. Indeed it was the swineherd that led him here.'

In the same way, the use of ἐσκε in the following shows that the perfect form is connected with the past reference.

... ὅπωπα

[Od. 21.93-95.]

- 'For among all these here there is no man such as Odysseus was, and I myself have seen him [a long time ago]. For I remember him, though I was still a child.'

Similarly the following:

... ... ἐὰν ἔπω ὅπωπας

[Od. 3.93-94; repeated in 4.323-24.]
'If you have seen him with your own eyes or did hear from some other the story of his wanderings.'

Here again the association of the perfect with the aorist ἀκούσας demonstrates that the reference is past (Cf. II. 24. 391-93 quoted above).

§ 83. Out of the four occurrences of the perfect indicative of πεθέματι referring to a past action or experience, two are in simple negative sentences and the other two are in conditional clauses. As for example,

Δεῦτε, φίλοι, ἤταν φερόμενα; πάντα γὰρ ἤδη ἀθρό' ἐνι μεγάρῳ. μὴ τὴν δ' ἐμῇ οὐ τι πέπυσται, οὐδ' ἀλλά τίμωται, μία δ' οἶη μὲν οὖν ἀκουσαν.

[Od. 2. 410-12.]

- 'Come, (my) friends, let us fetch the stores, for all are now gathered together in the hall. But my mother has heard nothing of it, nor the other maidservants, but only one heard my word.'

As in the case of the last example cited above (§ 82) so too, has the combination of the perfect with the aorist ἀκούσαν demonstrated that the reference is past.

'Ἡ τοι μὲν Πηλῆος ἁμύμωνος οὐ τι πέπυσται

[Od. 11. 505.]

- 'Truly, I have not heard anything of noble Peleus.'

§ 84. The following two occur in the conditional clause:

εἰ ποὺ ὁδυσσην ταλασσεῖρον ἢ τι πέπυσται

[Od. 17. 510-11.]
- 'If by chance he has heard of Odysseus of the steadfast heart, or he has seen him with his eyes. For he seems like one who has wandered much.'

Here ἐδέν which refers to a past indefinite action, has affected πέπυσαί, although the latter refers to a present state of knowledge. ἔοικε, as in other places, is always used with present meaning.

ἐπεὶ δὲ μοι Πηλῆς ἄμυνος, έι τι πέπυσαί.

[Od.11.494.]

- 'And tell me of noble Peleus, if you have heard anything (of him)._§ 85.

In the Rgveda also the perfect of the verb 'to hear' (√ṣru) is found with a past reference. The next one occurs in connection with the Maruts:

affān rātheyu tāsthujah kaḥ sūṣrāva kathā yayuḥ //
kaśmaie sasruḥ sudāse anvāpaya ṭābhhir vrṣṭāyaḥ sahā //

[Rv.5.53.2.]
- 'Who, when they stood upon their chariots, has heard them tell the way they went? Who was the benevolent man to whom their kiddred rains flowed down with sacrificial food (ι[π])

Here the two perfect forms susrāva and anu sasruh refer to the past actions.

§ 86. So too the perfect of βάζω in the followig passage:

χαίρε, πάτερ ὡς ξείνε· ἔπος δ' εἴ πέρ τι βέβαλται
dεινὸν, ἄφαρ τὸ φεροτεν ἀναπλῆκασαι δελλαί.

[Od.8.408-09.]

- 'Farewell, honoured guest. If any harsh word has been spoken, may the storm-winds straightway snatch it and bear it away.'

βέβαλται here refers to the harsh words used by Euryalus at the time of inviting Odysseus in the contests (Cf. ll.145-64). And the reference is to that recent past action.

§ 87. Similarly in the Ṛgveda in one of the hymns of Agni, the perfect of the verb 'to speak' (वाच) has also a past reference. In this hymn uvāca occurs with another perfect and an aorist:

ह्रण्यामानो आप हि गदायेह प्राम देववन्म व्रतापं uvāca /
इंद्रो विद्वान आप हि त्वाह स्तंक्षा तेनाहाम गणे आन्यिष्ट आगम //

[Rv.5.2.8.]

- 'O Agni, you have sped from me in your anger; the protector of God's Laws has told me this. Indra, who knows this, has seen you or 'bent his eye upon you'; Oh Agni, I have come instructed by him.'
In other instances (Rv. 2.30 2; 7.98.3; 10.32.6) also ἓν ἑπων gives a past reference.

§ 88. In the following passage series of perfect forms including one perfect infinitive (viz. εἰλήλουθας, πέφαται, ἐκπέποται, ἐδήδοται 19 & κεχολωσθαί), are used, two of which refer to a past action and the others to a present one.

εἰ μὲν δὴ Ἰδυσευς Ἰθακησίος εἰλήλουθας
tαύτα μὲν αἴσθμα εἶπας, δῶσα βέβεσθον Ἀχαίοι.

[Od. 22. 45-46.]

νῦν δ' ὅ μὲν ἐν μοιρῇ πέφαται, σὺ δὲ φεῦδεο λαῶν
σῶν' ἀτὰρ ἄμμες ὕπλοθεν ἀρεστάμενοι κατὰ δρύμον,
δῶσα του ἐκπέποται και ἐδήδοται ἐν μεγαροίσι,
tιμῆν ἀμφίς ἁγοντες ἐχικοσᾶβοιον ἔκαστος,
χαλκῶν τε χρυσῶν τ' ἀποδώσωμεν, εἰς δ' κε σὸν κηρ
ἐνανή' πρῖν δ' οὕτ τι νεμεσητόν κεχολωσθαί.

[Ibid. 54-59.]

ἐκπέποται καὶ ἐδήδοται, i.e. 'in respect of all that has been consumed and eaten', in the relative clause, refer to an action of the past. εἰλήλουθας 'you have come and are here' and πέφαται 'he has been slain and is dead', on the contrary, describe the present situation resulting from a past action. νῦν gives the present meaning to πέφαται. The perfect infinitive κεχολωσθαί 'be furious' gives an intensive meaning.
The Greek verb ἔδω has a corresponding Sanskrit root ad, 'to eat', which is normally replaced by गः in the perfect (Cf. Panini's sūtras- U. 4.36-40). The perfect form आद does not occur in the Rgveda, while जाग्हासा occurs once in the following hymn:

\[\text{iyattikā śākuntikā sakā jaghāsa te visām} /\]

sō cin nú nā marāti nó vayām marāmarē asya yōjanāṁ hariṣṭhā mādhu tvā madhula caḵaṇa //

[Rv. 1.191.11.]

- 'That insignificant little bird has swallowed your poison; she will not die, nor shall we die; his path (is far); he whom the Bay Horses bear has turned you to sweet meath.'

Here both caḵaṇa (Cf. § 75) and jaghāsa refer to a past action.

§ 90.

δέδοται indicates a past reference\(^{20}\) in the following negative sentence:

\[\text{oǔ toī, tēknon ēmōn, δέδοται πολεμήτα ἔργα.} \]

[II. 5.428.]

- 'Not to you, my child, have feats of war been given.'

The negative sentence gives the effect of the pastness of the perfect: "has not been given to you in the past" is the intended meaning.

§ 91.

The corresponding Sanskrit verb of ἔδωμι is dadāmi (<√dā), the perfect of which is also used in a past sense.\(^{21}\) There are many occurrences of the middle (or passive) perfect forms of this verb in the Rgveda, and all the perfect forms signify past actions. The active form is not very common. Only one occurrence dadāu, is found in the Rgveda in one of the Agni hymns.
mā nindata yā imāṁ māhyāṁ rātīṁ devō dadau mātyāya svadhāvān /
pākāya grītso amṛto vicetā vaisvānarō nṛtamo yahvo agnīḥ y/

[Rv. 4.5.2.]

- 'Do not reproach (Agni), who (is) God and accepting oblation, has
given this wealth to me, his mortal and a mature intellect; Agni is
wise, deathless, discriminating, great and mighty (among men).'
The 'wealth' here considered is the gift of this mysterious
knowledge which has already been given by Agni some time in the
past to the men of this world.

§ 92. Two appearances of the perfect of καλνυμί refer to
past, while the other (Od. 19.82) gives a present emphatic meaning.
e.g.

"Ἡρή μὲν μετ᾽ ἀγῶνα νεᾶν καὶ Πάλλας Ἀθηνή
καὶ Ποσειδῶν γαληδχος ἢ δ᾽ ἐρηνυνής
'Ερμῆςας, δ᾽ ἐπὶ φρεσὶ πευκαλίμησι κέκασταί.

[II. 20.33-35.]

- 'Hera made her way to the ships, and with her Pallas Athene, and
Poseidon, the shaker of Earth, and the helper Hermes that excelled
all in the cunning of his mind.'

οἷ' το πάρος περ
ἀλκῆ τ' ἱνορέγ' τε κεκάσμεθα πᾶσαν ἐπ' αἰων.

[Od. 24. 508-09.]

- 'For we have hitherto excelled in strength and in valour over all
the earth.'

πάρος shows its reference to the past and περ an intensity.
§ 93. λέλοιπεν in the following examples also refers to a past event.

ναὶ μὲ τόδε σκῆπτρον τὸ μὲν οὐ ποτὲ φύλλα καὶ δειος
φυσεῖ, ἐπεὶ δὴ πρῶτα τομὴν ἐν ὅρεσι λέλοιπεν,
οὐδὲ ἀναθηλήσει.

[Il.1.234-36.]

- 'Verily, by this sceptre, that will never put forth leaves and branches, since for ever it has left its trunk in the mountain, nor will put forth leaves again.'

ἐπεὶ πρῶτα is normally followed by an aorist ... i.e. a secondary tense. I wonder whether the reading here should not be λέλοιπεν


- 'His spirit has (already) left him.'

ὥτε in the preceding line shows that the action is past.

So also the following:

ὃγαγόμην δὲ γυναῖκα πολυκλήρῳν ἀνθρῶπων
εἰνεκ' ἐμῆς ἁρετῆς, ἐπεὶ οὐκ ἀποφάινος ἦα
οὐδὲ φυγοπτόλεμος νῦν δ' ᾧτε τὰ πάντα λέλοιπεν.

[Od.14.211-13.]

- 'And I took to myself a wife of wealthy people, because of my virtue, since I was not a weakling nor a shunner of war, but now all things have failed (lit. 'have already left me').'

Here ᾧτε shows that the reference to πάντα is past. νῦν δὲ

may imply the present time of Odysseus' speech.
Both the active and passive perfect indicative forms of ὑντήμι are used in Homer. The active refers to a past action, while the passive indicates a state resulting from a previous action. Out of a number of occurrences of ὑντήμι, two (II. 2. 797) and (II. 11. 658) have been discussed before (§ 82.) The other examples are found in three phrasal combinations: νεκτὰς ὑντῆμι, ὅπι ὑντῆμι, and ὑπομεγένς ὑντῆμι. First the examples containing νεκτὰς ὑντῆμι referring to a past event are given below.

κέκλυτε μεν, Τρώες καὶ ἐνυψήμιδες Ἀχαιοί, μᾶθον Ἀλεξάνδρου, τοῦ εἶνεκα νεκτὰς ὑντημέν.

[II. 3. 36-37.]

- 'Hear me, O the Trojans and the well-greaved Achaeans, the word of Alexander, on account of whom the quarrel has arisen.'

ἡκεθεν δ' Ἠδατος Ἰτώ κολλας ἐκ νηας, εἴπεμεν Ἀτρέδος, Ἀγαμέμνονι καὶ Μενελάς μᾶθον Ἀλεξάνδρου, τοῦ εἶνεκα νεκτὰς ὑντημέν.

[II. 7. 372-74 of which 374 = 388.]

- 'But in the morning let Idaeus go to the hollow ships to tell Atreides, Agamemnon and Menelaus, the word of Alexander, on account of whom the quarrel has arisen.'

Similarly,

εἰ δὲ σφιν καὶ κετὰς πόνος καὶ νεκτὰς ὑντημέν. [II. 12. 348.]

εἰ δὲ καὶ ἐνυπόδει κερ ἑλεμοῦ καὶ νεκτὰς ὑντημέν. [II. 12. 361.]

...... δὴ γὰρ μέγα νεκτὰς ὑντημέν. [II. 13. 122, Cf. 15. 400.]

ἐνυπημαρ δὴ νεκτὰς ἐν ἀθανάτοισιν ὑντημέν Ἐκτορος ἀμφι νεκτῖ καὶ Ἀχιλλῆς ἀντιπάρῳ.

[II. 24. 107-08.]

- 'Strife indeed for nine days has arisen among the immortals around the corpse of Hector and Achilles, the destroyer of war.'
The following example contains ἤ δρώει.

... ἤδεα μάλιστα
ἐπικῆς λέοντ' τε καθ' ἐρίδα προκαλέστες
αὐλάτους ὀλέκχοσι, ἤ δ' ἀμφιστος
δρώει. [II.11.528-30.]

'Where especially horsemen and foot, urging on evil strife are slaying one another, and an inextinguishable cry has arisen.'

ὀλέκχοσι here shows a durative sense, while δρώει indicates a recent past occurrence.

The other examples will be discussed in their respective places (§ 261).

§ 95. In a similar way, out of a number of examples of the perfect of ὀλλομεν (See: § 260 ) two are used in a past reference.

... ἴδις γὰρ σὺν ὀλλομεν 'Αρης γε ἐν ἔτοι κρίνομεν·
ἀλλ' ὑδε γὰρ τὸ ὀλλωμεν μᾶλθ' ἔνι, πέλτατος ἀνδρῶν,
Ἀσκαλάφους, τὸν φησίν δὲ ἐμμενεῖ δρόμος ἡμῶν· 'Αρης.

[II.15.110-12.]

'For indeed I think that sorrow has been brought upon Ares.

For his son, Ascalaphos, dearest of man, has just died in battle.

It is he whom mighty Ares says his own son.'

Here both ὀλλωμεν and κρίνομεν seem to have indicated a past reference.

Similarly in the following ὀλλωμεν is used in a past sense:

... ὦ γὰρ τὶς δίναται σάφει ἔπεμεν ὀξικδίσ τὸ ὀλλωμεν,
ἐὖ δ' γ' ἐπὶ ἐπερχέμεν ὄμη ἀνδρᾷς δυσμενέσσεσιν,
ἐπε καὶ ἔν πελάγις μετὰ κύμασιν ἀμφιτρίτης.

[Od.3.89-91.]

'For no one is able to tell clearly when he perished; whether he has been subdued on the mainland by hostile men, or whether in the sea among the waves of Amphitrite.'

Here the association of ὀλλωμεν with ὀξικδίσ suggests that the reference is past and is used in a narrative sense, (because this
is the narrative speech of Telemachus to Hector). The past reference of the perfect might be hinted by its association with the aorist ἔπιλετο in line 87 and ἀγεῖ in line 88 which are used in a past narrative sense.

3. The Perfect Indicative denoting past action extending into the present.

[Resultative perfect]

§ 96. As was said above (§ 63), there are some perfects in Homer as well as in the Rgveda which show that an action has commenced in the past, but its effects are still perceptible up to the present without any interval of time. When the perfect is used in this way, the period of time from the commencement of the action until the present, is not always mentioned. It is a past perfect tense, as far as the action is concerned, but a present from the point of view of its result. It may continue for some time in the future; but futurity is not important. This aspectual meaning of the perfect is mainly gathered from the context, but at times is shown by adverbial particles, such as, προσ and νεναι, πω, ἕνα, etc. In Vedic literature too, particularly in the Rgveda, the perfect used in this sense, is sometimes accompanied by the adverbs purā ('formerly', cf. προσ) and ὀναμ (now' cf. νεναι), σατρα ('always') etc. The use of these words with the perfect forms indicates that the new state of affairs produced by the event remains unaltered 'in force' as it were, up to the time of speaking. This image is described as 'Resultative'. In all these sentences the perfect forms express or imply, not the action or event as such, but the continuous state which has resulted from the previous action. In Homer and in the Rgveda such perfects are found in the case of the verbs mentioned below.
The perfect of κρόνος which occurs with the perfect of λέξις shows that the action is resultative. The passage says:

[Il.10.251-53.]

- 'But let us go; for indeed the night is coming to an end, and dawn is near; and the stars have moved far onward and two thirds of the night have passed, and a third alone is left.'

The picture presented here is a combination of past and present. άνεται shows that action is not complete, while κρόνος combines the past action with the present. Παροδέμεν is past, while λέλειπται describes the state of affairs remaining up to the present time of speaking. The night is described by its different stages by these perfect tenses: "The stars are far advanced, two thirds of the night are past, and only one third is left."

A similar desire to emphasize the net result appears to motivate the use of the perfect of ἔρχομαι in the following examples. The English "am come", which is archaic and sounds somewhat artificial nowadays, express the present-perfect notion better. For this reason the auxiliary from the verb "to be" is used in the following examples to translate the present-perfect form into English in preference to that from the verb "to have". The significance is: "have come and am here."
δὲ λέγων, αὖτὰρ πέζδες δὲς Ἡλιον ἐλήλουσα,

[II. 5. 204.]

- 'So I left them, and am come on foot to Ilios.'

*Here λέγων refers to a past event and so ἀorist, while ἐλήλουσα refers to a present situation resulting from a past activity.*

... ... ... ... ... ήδε δὲ μοι ἔστιν

Πολλὰ παθὼν.

[II. 21. 80-82.]

- 'And this morning is the twelfth for me since I am come to Ilios, having suffered greatly.'

... ... ... ... ... ήδε δὲ μοι νῦν

Πολλὰ παθὼν.

[II. 21. 155-156.]

ζ γῆρον, ἦ τοι ἐγὼ θεὸς ζμυροτος ἐλήλουσα,

εἰρμέλαις: σοὶ γάρ με πατὴρ ἡμα πολλὰν διασασσέων.

[II. 24. 460-1.]

- 'See, old man, I, Hermes, an immortal god, am come; my father has sent me to guide you.'

... ... ... ... ... Παθερέας γε καὶ ἑν Κρήτῃ ἐφες,

τηλος ἐλεφ θόντοι: νῦν οἱ ἐλήλουσα καὶ αὐτὰς

Χρήμασι σὺν τοιοῦτοις.

[Od. 13. 256-58.]

- 'I heard of Ithaca, even in spacious Crete, far over the sea; and now I am come myself here with these goods.'

... ... ... ... ... Παθερέας γε καὶ ἑν Κρήτῃ ἐφες,

τηλος ἐλεφ θόντοι: νῦν οἱ ἐλήλουσα καὶ αὐτὰς

Χρήμασι σὺν τοιοῦτοις.

[Od. 16. 130-1.]

- 'My friend, do you then go quickly and tell wise Penelope that I am safe for her and am come from Pylos.'
In these two examples the perfect is combined with the present.

The geese are the suitors, and I was the eagle before, and now am come as your husband, who will inflict a cruel fate on all the suitors.'

Yet we two, Sthenelus and I will fight until we find the end of Ilios; for we are come with the aid of heaven.'

This is discussed in § 82.
You are a fool, stranger, or you are come from afar, who bid me either to fear the gods or to shun them.'

- 'Are you come on a foreign ship as a merchant? Did they, after landing you, go away?'

Here there is a contrast between the present-perfect, referring to the man who is present, and the aorist, referring to men who are not present and whose action, if any, was in the past.

The other example (Od.22.45) is discussed in § 88.

- 'Do you not hear what the white-armed Here says who is now come here from Olympic Zeus?'
- 'But I bid you and command you to go to Menelaus; for he is recently come from abroad.'

[Od.20.191-92.]

- 'Who then is this stranger, swineherd, who is come recently to our house?'

§ 99. This Homeric sense as expressed by the perfect of ἐρχόματι is also conveyed by the Ṛgvedic verb "to come" (= ā - √gam) in the following, where the seer praises Indra thus:

ádha gmántosána prchate vām kādarthā na ā grhmū /
ā jagmathuh parākād divāgca gmāsc’a mártym //

[Rv.10.22.6.]

- 'Then, Uśanā, while - go, asks you -

'why do you come home? Why have you come to mortal man from distant parts of heaven and earth?'

Herein too, ā jagmathuh signifies that "you have come and are still here."

§ 100. The perfect of ἐρχόματι with the preposition ἀπό again indicates a past action resulting in a present. It is used with the aorist.
- 'This is now the twentieth year from the time when I went away and have been away (lit. 'am gone') from my native land.'

The perfect associated with the aorist \( \varepsilon \beta \eta (\nu) \) brings the interval up to the time of speaking: "I left (aorist) twenty years ago, am still away (perfect)" - is the intended meaning.

§ 101. This use of \( \alpha \pi \epsilon \lambda \eta \mu \lambda \theta \alpha \) can be compared with the following hymn of Vāk ('speech'), where the seer uses \( \text{jagāma} \) to bring a past action into the present along with two other perfects which signify past actions of Vāk.

\[
yād vāg vādantyavicetanāni rāśtri devānām nīsāsāda mandra /
cātāsra āṭjaṁ duduhe pāyāṃsi kvā svid asyāh paramāṁ jāgāma //
\]

- 'When Vāk, queen of gods who gives delight, speaking words which no-one understood, had sat down, [then], the four quarters drew strength and water; (now) where has her best part gone?'

Here nīsāsāda and duduhe refer to the past actions of Vāk finished sometime in the past, while \( \text{jagāma} \) suggests her past action coming up to the mind of the seer at the present moment of speaking as the word kvā svid implies.
§ 102. So too the perfect of ὀξεῖ.

οὐδὲ σεν ἢ νάματος κολυμμέ γυτα ὀξεῦκεν,
καὶ νῦ σὲ που ὀξις ἥχελ ἀχριτον.

[II. 5. 811-12.]

- 'But either weariness arising from much exertion is down in your legs or now perhaps spiritless fear possesses you.'

ὁξεῦκεν 4 shows that weariness "is entered into his limbs and is still there." ἥχελ in the alternative statement also suggests this meaning of ὀξεῦκεν, i.e. "weariness is already inside you, or now at this moment terror possesses you fully."

Similarly in the next example:

Ζεῦς δὲ σφι Κρονίδης ἐνδέξενα σήματα φαλαν
ἀπερρήτευε. "Εκτωρ δὲ μέγα ὀξεῖν, ἀλεξαλήνων
μάλιστα ἑκάκηλως, πλουνας Δίς, οἴδε τι τει
ἀντέρας οἴδε θεοίς χρατερή ὅτι ξένα ὀξεῦκεν.

[II. 9. 236-39.]

- 'And Zeus, son of Cronos, showing them propitious omens, flashes with lightning; and Hector exulting greatly in his strength rages furiously, trusting in Zeus, and neither honours men nor gods, for mighty madness is right inside him.'

The present verbs indicate what is happening now. The perfect ὀξεῦκεν explains this present situation in terms of the past.

It is present-perfect.

The next example occurs intransitively:

μύρια μέν τε κατὰ σπεῖους κόλοιτο ὀξεῦκεν,
ἐξορ ἔρχεσθε κεφαλάς δείνοις ὑπέδρορον,
ἀυτὸν δὲ ἱχθιομ, σκόπας περίμετραμοῦσα,
δελετάνας τε κόμας τε, καὶ εἶ που τει μετὰ καὶ
κῆτος, ἀ μυρία ἥχελ ἀγάλοτονος Ἀμφιτρίτη.

[Od. 12. 93-97.]
- 'Up to her middle she is sunk in the hollow cave, but outside the dreadful abyss she sticks out her heads and there, searching round the rocks, she fishes for dolphins and dogs, in the hope of catching a bigger beast somewhere, which the loud-sounding Amphitrite rears in thousands.'

§ 103. Most of the perfect indicative forms of ἀπάλλωμι are used with past meaning (see § 78), but the following seems to have been used in a resultative sense. This is provided partly by the tense and partly by the force of ἀπό, e.g.:

rück... οὗ γάρ σφόν γε γένος ἀπάλλωμεν τοιχήματι, ἀλλ' ἀνάρθρο γένος δοτε ὀιοτρεπεῖν μασίλήων ακητόδρυμων, ἐξεί οὗ κε κακοὶ τολοθόδε τέκοιεν.

[Od.4.62-64.]

- 'For the race of your parents has not perished; but you are the race of Zeus-nurtured, sceptre-bearing Kings; for bad men would not produce such as you are.'

Here the perfect associated with the negative expresses the present result by reference to the past.5

§ 104. This Homeric passage can be compared with one of the Rgvedic hymns where the perfects of √mr "to die" and √ṛ1 "to go" bring the past action into the present. Therefore, na mamruh means "they have not died before nor even now" and so also iyuḥ - "they have not now fallen into calamity." These two forms occur in the hymn of Dakṣīṇā:
nā bhojā mamrur nā nyarthām āyur nā riṣyanti nā vyathante ha bhojāḥ / idāṁ yād visvam bhūvanam svāṣcātāt sārvam dākṣiṇābhyo dadāti //

[RV.10.107.8.]

- 'Those who give do not die; they never perish; they do not suffer injury, and they do not suffer pain; This visible universe and the light (of heaven) - all this Dākṣiṇā ('Guerdon') gives us.'

§ 105. 

πέρωται 6 in the following passage suggests that the sense is resultative -'It has been fated before and is still so now.'

[Od.18.329-30.]

- 'For it is fated that both of us should stain the same earth here in Troy, ....'

Here the perfect is extended to state of affairs remaining up to the present time of speaking.

§ 106. 

Another instance of a resultative perfect arising from a past action is provided by the perfect of κατ-ερυώ in the passage quoted below:

[Od.8.150-51.]

- 'Y - 'Your journey will no more be long delayed, for indeed your ship has already been dragged down and the crew is ready.'
§ 107. Similarly in the following ὑποδέχομαι, along with 

τετιμηται, is used to indicate a past-present reference:

... 7

[Od. 7.66-72.]

κοίματο and ἔτισε describe the past event: "Alcinous made 
( κοίματο ) her (Ἀνέτε) his wife, and honoured ( ἔτισε ) her."

Then the causal clause ( ὡς οὖ ... ἀλλὰ ) follows, where 

τίτοια "as no other woman is honoured on earth" brings the picture 

into the present. The perfect τετιμηται 7 is very intensive and 

reinforced by περὶ: 'She is exceedingly honoured' and then 

followed by ἐστὶν 'and is also now'. ἐστὶν would be followed 

either by τετιμημένη or τιμήσοσα. ἐστὶν develops the 

present force latent in the perfect which brings a completed fact into 

the present. So τετιμηται τε καὶ ἐστὶν (τετιμημένη 

or τιμήσοσα) refers to a past action continuing into the present. 

οἰκίσκε], (great with outstretched hands) also gives an intensive
present-perfect meaning 'they have welcomed her warmly in the past and do so now.' The subjunctive στείχῃσι, used in a temporal clause, gives a frequentative meaning.

§ 108. 

κέκαυται ἂ and κέφηγε ἂ along with κεκλιμένοι are other instances of this kind.

οἱ πρὶν ἔπει, ἀλλήλοις φέρον πολέμακρον Ἀρηα ἐν πέτρα, ὁδοῖς λαλοῦμενοι κελέμοντο, 
οἱ δὲ νῦν διάται συγκ, κόλεμος ὃς κέκαυται, 
ἀσκοὶ κεκλιμένοι, παρά δ' ἐξεχει μακρά κέφηγε.

[II. 3.132-35.]

- 'Before this they were waging tearful war against one another on the plain, longing for destructive war, and now they sit in silence, for the war is at an end, leaning on their shields, and their spears are stuck in the ground by their side.'

Here again παρά ... κέφηγα is a paratactic addition to κεκλιμένοι. κέφηγα is used intransitively. πρὶν ... φέρον suggests the continuity of the past action 'were fighting before', while νῦν διάται refers to a present condition. κέκαυται, 'has stopped' or 'is at a standstill', κέφηγα, 'are stuck' in the ground, and κεκλιμένοι, 'leaning' indicate the present situation resulting from past actions.

γνοτεν δ', ὥς ὃ δὴ ὑπάρχῃ ἐγώ πολέμακρο κέκαυμαι.

[II. 18.123.]

- 'And let them know that it is certainly the case that I have kept apart for a long time from the war.'
Here ἔπαυμα suggests a present condition of Achilles which is the result of his past action. In Greek we would normally have a present with words like ὑπέρν. Here the perfect may mean something like "I have long been completely inactive."

§ 109. The perfect of ἔφαγεν occurs in five places. One of these shows a past action continuing into the present.

οὗ μ' ἀλοχος ἠπειλείξε, πάτερ, λευκόλενος Ἡρη, εἰς ἓς ἀθανάτοις ἐρίς καὶ νεῖκος ἔφηκται.

[II.21.512-13.]

- 'It is your wife, my father, that has buffeted me, the white-armed Here, by whom strife and contention are imposed on the immortals.'

στυφέλιξε describes a recent past action and ἔφηκται describes of which an action that was started in the past but, the resulting situation continues. We may say something like "are laid upon" or "lie heavily on". The other examples will be discussed in their respective places.

§ 110. ἕδεσται also gives a resultative sense.

οὖδὲ τι ποι ἔμεν ἔμνήμεν κελμενα πολλά, ἀλλά τα μὲν πολλὰν ἄξιον ἔχομαι, τα ἕδεσται, λαοὺς δ' ὀθ', ἐκ' ἑοίκε πολλάμενα ταῦτ' ἐκπαγεσκεῖν.

[II.1.124-25.]

- 'Nor do we know of many things laid up in common, but whatever things we plundered from the cities, are (already) shared out and it is not meet and proper to gather these things back from the folk.'
In this passage there is a contrast between aorist and perfect.
The perfect describes the results arising from a past action which is suggested by the aorist, ἔξωπράθομεν. The aorist is narrative, while the perfect is resultative. ἔστηκα is an intensive present-perfect meaning "it is entirely right."

In the same way, in the following example, ἔδασσαται refers to the permanent result of a past action along with ἕμορος which is used in the same way:

τρεῖς ὣς πάντα ἔδασσαται, ἔστηκα δ' ἕμορος τιμής.

[II.15.189.]

- 'And in threefold ways all things have been divided, and each has been apportioned his own honour.'

Ξύνθα ὣς πόλεις, ἔλχα ὣς σφίσι πάντα ἔδασσαται.

[Od.15.4412.]

- 'There are two cities, and all the land is divided between them.'

In the last two examples it seems hard to say whether these are past perfects or present perfects. Perhaps they could be interpreted in both ways. But in such sentences the perfect is used to express, or rather imply, the continuous state which has resulted from the previous action, and is hence resultative.

§ 111. Similarly with the perfect of διότω, which also shows a resultative force, rather than merely an intensive present. It is used in a parenthesis and the force is: "have been divided quite in two and are still so," as can be seen from the following:
"But he had gone to visit the Ethiopians who live at a distance - the Ethiopians who are divided into two parts, the remotest of men, the ones as Hyperian (the sun) sets, and the others where he rises."

§ 112. The perfect of λετρω is found in the active and passive voices. The active form occurring in three places, denotes a past action (discussed in § 93), while the passive occurring three times in the Iliad, describes the state of affairs remaining up to the present time of speaking, e.g.:

'Idomeneus... ἔρχομαι, εἶ τί τοι ἕγχος ἐνι κλισθαί λέειται.

[II.13.236.]

- 'Idomeneus, I (Meriones) am going (to fetch a spear), if perchance you have left one in the huts.'

It can be interpreted in a present-perfect sense also: "has been left" = "is still in the hut." But it seems that the implication of the perfect is that the result of the action performed before remains in force up to the moment of speaking.
Here ἀπέλευς describes a past single action, while λέλεικται shows that something done in the past still remains: - "Ares has slain them all, yet the wretches are all left." The past reference is to be found in ὑφέλετ'. The sense of ἴσασθαι is "have been slain," "are slain." It is just as much a present-perfect as τέθηκα, ἰσασθαι. λελεικται also corresponds to present-perfect λέλεικται.

§ 113. Only one occurrence of ἱστηκαί is found with reference in the to the immediate past extending to present. 11

- 'But come we will settle these things later, whatever harsh word has been said, and may the gods make all come to naught.' Here "harsh word" is spoken before, but its effects are referred to new (at the moment of Agamemnon's speech) and hence the use of νῦν. The sense is emphatic: "if anything evil is in fact said."
In the following passage too the two perfect forms, κρολέλοικεν and ἐνέστακται, are found thus in a resultative sense:

Τηλέμαχ', οδ' ἐκθέν κακὸς ἔσσει ὁδ' ἄνοιχμος, ἐλ ὅ τοι σοῦ πατρὸς ἐνέστακται μένος ἡδ.

... ... ... [Od. 2.230-71.]

εἰ δ' ὁ θεόνου γε ἔσσεί γένος καὶ Ἡμνελοπείης, οὐ σὲ γ' ἐπείτα θολπα τελευτήσειν ἡ μενοιν' ης.

... ... ... [Ibid. 274-75.]

ἀλλ' ἐπεί οδ' ἐκθέν κακὸς ἔσσει ὁδ' ἄνοιχμος, ὁδ' δ' σὲ πάχῳ γε μῆτ' ὁθονεῦς κρολέλοικεν, ἐπικράς τοι ἐπείτα τελευτήσαι τάδε ἔργα.

[Ibid. 278-80.]

- 'Telemachus, hereafter, you will be neither base nor witless, if indeed the goodly spirit of your father has been instilled into you.'

... ... ... ... ...

- 'But if you are not the son of him and of Penelope, then I have no real hope that you will accomplish your desire.'

... ... ... ... ...

- 'But since hereafter you will be neither base nor witless, and the wisdom of Odysseus has not deserted you completely, there is therefore hope that you will accomplish this work.'

The proverbs ἐν- and προ- respectively in ἐνέστακται and κρολέλοικεν indicate some emphasis. The former means: "the spirit of your father has been instilled into you and is still definitely in you", while the latter means: "(it) has not definitely left you, and therefore, is still in you." The intensive force of κρολέλοικεν
is enhanced by δρυχν and προ. The contrast with διαθεν is noteworthy for the past-present meaning. ἕολκα "I do hope", "I have hope" expresses a present emphatic meaning here (Cf. ἐλπιρή τοῦ (Sc. ἕοτι) in line 280) as also elsewhere.

§ 115. A somewhat similar idea to that expressed by ἐνεστακται is found in one of the hymns of Indra when the seer says -

Sām ca tvē jagmini gfrā indra pūrvithe ca tvād yaṇti vibhvo manisah
purā nūnām ca stutāya ṣṭhāṃ pasprdhā Indre ādhyukthārkā //

[Rv. 6.34.1.]

- 'O Indra, many praises have met in you, and from you many noble thoughts spring forward. Formerly and now the praises of the seers, their holy hymns and eulogies, have vied together for Indra.'

Here sam jagmuh indicates that Indra has still possessed those praises which were sent by the seers some time in the past. In pasprdhre, the past action extending into the present is evident by the association of purā and nūnām12.

§ 116. So too the perfect of πράω.

μὴ νεμέον· τοιον γὰρ δυχος βεβηκέν 'Αχαιος.


- 'Be not angry, for great sorrow has overwhelmed the Achaians.'

εἰσιν μὲν μοι καθὼς ἀμόμονες, εἰςι δὲ λαοὶ
καὶ πολέμες, τῶν κέν τις ἐποιεῖτθεν καλεῖτθεν.
αλλὰ μᾶλα μεγάλη χρεῶ βεβηκέν 'Αχαιος.

[II. 10.170-72.]
'I have blameless sons, and people, many in number, to whom one might go to summon (to the fight). But in truth great need has overwhelmed the Achaeans.'

Here the perfect emphasises the perceptible presence of an effect already produced.

§ 117. In the following example the use of adverbial particles with the perfect of ἔχομαι indicates that the sense is resultative:

η οὗ πω κεχώρησε δεμένοι ἐνδοθει πόργων;

[Π.18.287.]

Here πω indicates the continuity of κεχώρησε, "are you not yet satisfied." "have you not yet had enough" into the present.

But in the next examples ἢ ὅνη shows the extension of past action into the present.

ἤνη μὲν δαίτος κεχώρημεν ἑυμόν ἔλπης φθερμιγγῆς θ', ἢ δαίτε συνήορθες δοσὶ θαλεῖ.

[Ὀδ.8.98-99.]

- 'We are already satisfied at heart with the goodly banquet and the lyre, which is the companion of a rich feast.'

γὼ γύναι, ἢ ὅνη μὲν πολέων κεχώρημεν' δέθαλων ἀμφοτέρω.

[Ὀδ.23.350-51.]

- 'Oh wife, both of us already have enough of any trials.'
§ 118. Similarly in the Rgveda in one of the Indra hymns the perfect which of the √mad, "to please" is used to show a past action still persists at the present time: "has not (in the past) intoxicated and does not even now":¹³

ná soma indram ásuto mamáda, nábrahmáno maghávanam sutásah /
 tásmá úktháman janaye yáj jújoṣan nrván návīyaḥ śrṇávad yáthá nah //

[Rv. 7.26.1.]

'Soma, unpressed has never pleased (or satisfied) wealthy Indra, nor (juices) well-pressed without a prayer (have gladdened him). I read a laud, new and manly (i.e. heroic) for him, that shall delight him, so that he may listen to us.'

In this connection the perfect of √bhuj "to enjoy" can also be compared. In one of the Āditya hymns bubhujmáhe is used in association with purā and nūnám which determine the past-present sense of the perfect:

Śásvaddhi vah sudānava ādityā útibhir vayám /
purā nūnām bubhujmáhe //

[Rv. 8.67.16.]

'For, of generous Ādityas, we have always, formerly and now, enjoyed your aids.'

§ 119. Two perfect forms, λελασταί¹⁴ and λελασμεθα, are used in a present plus present-perfect sequence, λελασταί, in conjunction with νςν ..... διμιλετ, has an intensive meaning: "he forgets all about it" in the following:
'And now he consorts with the Eoojans and has forgotten these.'
Similarly,

'Tydeus' son, what has come over us that we forget (have no thought for) our furious valour (or we forget all about it).'

Of the six occurrences of the perfect indicative of \( \lambda \nu \omega \), five refer to recent past actions extending into the present, while one (II.7.6), to be discussed later on, refers to the present. The two instances, found in the Odyssey, are accompanied by \( \gamma \nu \tau \alpha \).

- 'Only in the foot race do I fear that one of the Phaeaceans may surpass me, for I have been most terribly worn down in many billows, since there was no \textit{store of provisions} in my ship; therefore my limbs are slack.'

\( \dot{\varepsilon} \delta \dot{\alpha} \mu \dot{\alpha} \sigma \theta \eta \nu \varepsilon \nu \pi o \lambda \lambda o t \zeta \kappa \mu \mu \alpha \sigma i \nu \) shows that the incident happened before and \( \lambda \varepsilon \nu \nu \tau \alpha \iota \) is the result.
The other example is as follows:

οδὸς ὀρᾶτις στῆναι ὁμώνυμον ὁδὸς νέος θαυμάζοι ὁ ἄνδρος, ὅπερ ὁ νόστος, ἔπειδ' ἑλθα μὴ λέσωται.

[Od. 18. 241-42.]

-'He (Isis) is not able to stand erect upon his feet, or (to) go home where (is) his place, because his limbs are loose (or "are very weak").'

Two other instances of λέσωται occur.

ἀ γερον, ἢ μάλα ὡς σε νέοι τελοῦσιν μακαταλ, ὥσ τῇ λέσωται, καθαρίζον δὲ σε γήρας ὃπαξει, ἡμεροῦνδ' ὡς νῦ τοι θεράπων, μακατες δὲ τοι ἴπποι.

[II. 8. 102-04.]

-'Old man, surely indeed the young warriors tire you; your strength is gone, and a hard old age awaits you, and surely your squire is feeble, and your horses are slow.'

Here the perfect is preceded by τελοῦσι and followed by ὃπαξει. All three refer to present time. λέσωται "has already been broken and is still so" brings the past situation into the present.

The other example is different.

υδὸς μὲν ὡς τῃ λέσωται, γέρον, ὡς ἐκελευσε, κεῖται ὡς ἐν λεικέεοι.

[II. 24. 599-600.]

-'Old man, your son is (now) released according to your wish, and (now) he lies upon a bier.'

λέσωται here indicates an action in the recent past which is now complete, but its effect still exists as the word κεῖται shows.
For the other example of ἐλυμναί (II.2.135) see § 76.

§ 121. νέμικται with περὶ and μέμυκε with συν along with a present form κέται have the sense of a very recent past continuing into the present in the following passage:

......

[II.24.418-21.]

νέμικται "the blood has been washed up" must be past except insofar as it implies the meaning "and is now clean." Similarly, μέμυκεν also means "have been closed" and "now are closed." The action is past, but its result is present. (The ambiguity arises from the English word "closed" which can be either present or past).

§ 122. Besides those already mentioned, there are a few more examples of the perfect from the Ṛgveda which describe the action continued into the present. The following is one of Viśvedevā hymns which describes one of the characteristics of the Sun god:

[RV.1.105.12.]

- 'O gods, that strength which is new, praiseworthy and well-spoken of resides in you, by it the rivers always send the waters, and the Sun spreads his constant light. Heaven and Earth, be conscious of my affliction.'
tatāna here signifies that the Sun "has extended his light in the past as also in the present time." And in this sense it denotes the condition attained by the subject as the result of a preceding action. ārṣanti is continuous.

Similarly, dadhire in association with satrā ('always') signifies a resultative sense in the following hymn of Indra:

tūbhyaṃ brāhmāṇī gīta indra tūbhyaṃ satrā dadhire harivo jusāsva / bodhyaṃ pīrāvaso nūtanasya sākhe vaso jaritabhyo vāyo dhāḥ //

[Rv. 3.51.6.]

- 'Oh Indra, lord of horses, prayers and praises are for ever offered to you; accept them; Oh giver of dwellings, friend (of men), (you) who are everywhere, consider this new offering and grant food to the worshippers.'

In the same way, papratu16 'has filled and still fills' suggests the same sense in another Indra-hymn:

indrō visvair vīryaf3ḥ pātyamāṇa ubhē ā paprau rōdasī mahitvā / purandaro vrtrahā dhṛṣṇusenaḥ samgrābhya na ā bharā bhūri paśvāḥ //

[Rv. 3.54.15.]

- 'Indra, who is invested with all powers, has filled heaven and earth with his majesty - you, who are the destroyer of cities, the slayer of Vṛtra, lord of brave hosts, collecting cattle, give us abundantly.'
4. The Perfect Indicative with present meaning.

§ 123. As was said above (§ 64) in a large number of cases the Homeric perfect forms are used with present meaning. In this sense, the performance of an action is cumulative. And this cumulating point leads to certain nuances of meaning, such as, intensive, stative and present with completed and resultant action.

(i) 'Intensive' Perfect.

§ 124. The intensive meaning of the perfect depends on various factors. It can often be deduced from the context. 1 Apart from the context, the intensive meaning of a perfect is often enhanced by the use of adverbs, 2 such as, μάλα, μάλιστα, πάγχυ, τῶλε, μεγα, μεγάλη, τηλθει, etc. which show greater degree of emphasis than the perfect itself. Similarly, some prepositions, 3 viz., ἀμφί, ἀνθε, διὰ, ἐξ, ἐν, ἐπ', κατά, περί, πρό, etc. are at times used to amplify the root meaning of a verb. In some cases, emphatic particles, 4 such as, γε, δαλ, δε, ἦ, ἤ, ἄν, μέν, μήν, περι, etc. intensify the meaning. Besides these, the frequentative form (See §§ 175-76) adds "force" to a perfect. Sometimes the intensive meaning of a perfect emerges from a positive-negative contrast (and vice-versa) in a balanced statement. In these sentences the perfect emphasizes the completion of an action as a total event, and thereby carries a variety of nuances (See § 178 f). A similar type of emphasis appears in such sentences where the perfect is used in the last of a series of events as the final culmination of an action.
In some cases, the active perfect forms are used intransitively, which also show a greater degree of intensity in their meaning, e.g., 

\( \delta \alpha \lambda \omega \) 'light up a fire': \( \delta \epsilon \delta \eta \) 'blaze forth': \( \epsilon \gamma \epsilon \rho \omega \) 'waken':

\( \epsilon \gamma \gamma \omega \rho \alpha \) 'wake up': \( \xi \lambda \pi \omega \) 'give hope': \( \epsilon \delta \lambda \pi \alpha \) 'am given hope'; 'I hope'. All these points will be illustrated in the following pages. I have arranged the words so that those of similar meaning are grouped together.

§ 125. A note on translation is necessary here. If there is an appropriate English participle (or verbal adjective), it is usually easy to translate the Greek intensive perfect by an English present. Where there is no obvious English participle, this may be more difficult, and one may be tempted to use an English perfect passive - perhaps wrongly. In some cases the emphatic adverbials, such as, in fact, really, completely etc. are used to show the intensive meaning.

§ 126. As just stated, in a number of cases the intensive meaning of the perfect can be deduced from the context, and this again depends on the attitude of the speaker. When a speaker insists on the immediate performance of an action, when a command or request is expressed with emotional overtones, or when the urgency of the situation is shown from the context, we have good reason to see emphatic meaning in the verb. From an analysis of the texts it is seen that some verbs which denote various manifestations of human consciousness - perceptions, states of mind and emotional attitude, speech and other utterances of sound, show intensity in meaning. As, for example,
the perfects of some verbs of seeing and showing put emphasis on the basic meaning of the verb in the following contexts.

§ 127. The intensive meaning of the perfect indicative of \( \delta \epsilon \rho \kappa \omega \mu \alpha \) is used intransitively in a simile and linked with an aorist, expressed by the performance of an action as the accompaniment to another or in response to another. The passage runs thus:

\[ \omega \delta \delta \epsilon \rho \Delta \kappa \omega \nu \; \epsilon \pi \chi \epsilon \gamma \rho \; \delta \rho \alpha \sigma \tau \varepsilon \rho \sigma \zeta \; \Delta \nu \rho \alpha \; \mu \varepsilon \nu \rho \sigma \iota \; \beta \varepsilon \beta \rho \omega \kappa \delta \; \kappa \alpha \; \varphi \alpha \mu \alpha \kappa \; \epsilon \delta \nu \; \delta \epsilon \tau \mu \omega \kappa \alpha \nu \; \mu \iota \nu \; \chi \delta \rho \alpha \varsigma \; \alpha \iota \nu \delta \varsigma \; \chi \delta \sigma \delta \mu \varepsilon \nu \; \chi \epsilon \gamma \rho \iota \; \chi \delta \sigma \mu \iota \nu \; \gamma \nu \iota \rho \alpha \iota \; \chi \epsilon \gamma \rho \iota \; \quad \text{[II. 22. 93-96.]} \]

- 'As a serpent of the mountain awaits a man at his lair, having swallowed poisonous herbs, and dread wrath has entered into him, add watches (or glares) terribly as he coils him about round his lair; even so Hector ...'

This passage describes a series of actions with past and present combinations. The past actions, as expressed by the perfect participle and aorist, convey the sense of actual performance, and the present and perfect imply the consequences arising from it. First \( \delta \rho \alpha \kappa \omega \nu \; \ldots \; \beta \varepsilon \beta \rho \omega \kappa \delta \; \ldots \; \text{and then} \; \epsilon \delta \nu \; \ldots \; \chi \delta \rho \alpha \varsigma \; \alpha \iota \nu \delta \varsigma \). The result is \( \sigma \mu \varepsilon \mu \delta \rho \alpha \lambda \kappa \beta \; \delta \; \delta \varepsilon \delta \zeta \rho \kappa \varepsilon \); i.e., "the snake is full of poisonous herbs, and in consequence he has become angry, and it looks dreadful now." \( \beta \varepsilon \beta \rho \omega \kappa \delta \) denotes a past completed action, and \( \epsilon \delta \nu \) expresses an action as a total event summed up with reference to a single specific juncture. \( \mu \varepsilon \nu \rho \sigma \iota \) indicates the action in process of its performance, while \( \delta \varepsilon \delta \zeta \rho \kappa \varepsilon \) indicates an
intensive meaning enhanced by the presence of \( \text{συνδιαλεγώ} \).

There may be an emotional force in \( \delta \delta \omega \rho \chi e \) which can be rendered as follows:

i) the snake looks terrible (with its eyes) i.e. casts a terrible glance;

ii) the snake is in full view (to someone's eyes), i.e. is seen as a terrible thing.

The scholia on Homer explains it thus: \( \beta λέξει. \ \delta \iota \alpha \ \gamma' \ \tau ούτο. \)

\( \kappa \varepsilon \ \delta \rho \alpha \kappa \omega \nu \varepsilon \lambda \rho \eta \tau \alpha \iota \), \( \delta \iota \ \tau ο \delta \xi \varepsilon ως \ \delta \epsilon \delta \rho \chi ε \nu \alpha i \).

§ 128.

The corresponding perfect form of this root (IE.\( ^* \text{d}e\text{r}_k^{-} \), Skt. \( \text{dr}_k^{-} \), Gk. \( \delta \epsilon \rho \chi^{-} \) in Sanskrit is \( \text{dadar} \) which is sometimes used (though very rarely) in the present intransitive meaning.\(^9\) In some instances the present meaning of the perfect is used transitively in Vedic literature. Out of a number of instances, \( \text{dadar} \) in the following shows an intransitive meaning in one of the hymns addressed to Sūrya:

\begin{verbatim}
anāyato ánibaddhaḥ kathāyāṁ nyānuttānō'va padyate nā /
kāyā yāti svadhyāyā kō dadarsā divāḥ skambhāḥ sāmrtaḥ pāti nākam //
\end{verbatim}

[RV.4.13.5.]

'This (sun), unbounded and unobstructed, is not harmed, though looking downward or upward; by what self-power he moves; who (truly) beholds; who, as the collective pillar of heaven, guards the sky.'

Here the present forms, \( \text{ava padyate}, \ yāti, \ pāti, \) describe the present activities of the sun and the perfect also describes the present sense
with emphasis: "who really watches (= "knows")." In the following
hymn, though used transitively, dadarśa gives an emphatic present
meaning in conjunction with the present participle paśyan:
Utā tvāḥ pāśyan nā dadarśa vācam
Utā tvāḥ Sṛṇvān nā Sṛṇoty enām
Utō tvasmāi tanvam ā visasre
jāyéva pātya uṣatī suvāsāḥ //

[RV.10.71.4, cf.N.1.19.]

- 'And one seeing does not really see speech, and one hearing does
not hear it. And she unfolds her body to another, as a well-dressed
and loving wife to her husband.'

So also the form dadrśe in the following hymn:
āmr̥ā, viśvā, viśaṇāv imā vām
nā yāsu citrām dādrśe nā yakṣām /
drūhaḥ sacante āṅr̥tā jānānām
nā vām niyāni acite abhūvan //

[RV.7.61.5.]

- 'O wise mighty ones, all these (praises) are for you two, in
which no marvel is (really) seen nor mystery. Avengers follow
the falsehoods of men: there have been no secrets for you not to
know.'10

Here dadrśe is present, because the praises are being offered by
the seers at the moment of speaking.

§ 129. Another verb in this group is paśuḥ, the perfect
indicative of which has also a present intensive meaning in the following:

\[\text{αἰσχρόν ὑπὲρ τὸ δὲ γ' ἔστι καὶ ἔσομένοισι πυθέσθαι, μὴ οὕτω τοιὸνδε τοσδε γ' λαθν Ἀχαῖων ἀπρηκτον πόλεμον πολεμίζειν ἥδε μάχεσθαι ἀνόρασι παυροτέρουσι, τέλος δ' οὐ πώ τι πέφανται.} \]

[Π.2.119-22.]

*Here* τέλος δ' οὐ πώ τι πέφανται - 'And the end (of the war) thereof is not yet fully apparent.' - gives an emphatic meaning - the presence of οὐ πώ might have effected the case.

But in another context νῦν indicates the present meaning:

\[\text{νῦν δὲ πέφανται φυλόπιδος μέγα ἔργον, ἕτο τὸ πρῶτον γ' ἔρησθε.} \]

[Π.16.207-08.]

- 'But now there appears before you a great work of war, whereof before you were enamoured.'

In another instance πέφανται is used with πρὸ and that adds emphasis to the meaning 'is in fact in view'.

\[\text{εἰ νῦν ἐν φιλότητι λιλαζεῖ εὐνθέναι "Ἰόνος ἐν κορυφῇ, τὰ δὲ προπέφανται ἄπαντα.} \]

[Π.14.331-32.]

- 'If now you are keen to sleep in love on the peaks of Ida, where all is plain to view.' ....

§ 130. In a similar way, dadrkse (ṛdr) in the sense of drṣya (scholia) shows an intensive meaning in one of the hymns of the Dawn (Uṣā)

bhadrā dadṛkṣā urviyā vi bhāsy ut te socīr bhānāvo dyām apaptan /

āvīr vākṣāḥ kṛṣṇe sunbhāmānōṣo devi rōcamāṇā mahobhiḥ //

[RV.6.64.2.]
- 'You appear extremely brilliant, your lustre shines afar; your light, your beams have flown up to heaven; Dressed up yourself, you, the goddess, shining in majesty, make your bosom bare.'

Here apaptan, a reduplicated aorist, refers to a past action (the result of which is still persisting now). dadrkse gets its intensity in conjunction with vibhasti, where the prepositional particle vi (visesena, 'completely', absolutely') shows its intensity. It is worth noting here that the perfect form of the verb 'to shine' (vrue), used in other hymns of the Dawn (ūṣā), also shows a present intensive meaning:

úpo ruruce yuvatir nā yōṣā viśvam jīvam prasuvantī carayai /
abhūd agniḥ samādhe mānuṣānām ākar jyōtir bādhhamānā tāmāṃśi //

[RV. 7.77.1.]

- 'She (Dawn) shines forth (clearly) like a young maiden, stirring to motion every living creature. Agni has appeared for the kindling of mortals; she has made light, driving away the darkness.'

Here the perfect ruruce refers to the present state resulting from a prior action, and the aorists (abhud, ākar) suggest an action completed at a single stroke.

§ 131. Some verbs of sound and calling are used in the perfect tenses - indicative, pluperfect and participles. The perfect participles of these verbs have outnumbered the indicative.

Aspectually the perfect forms of these verbs are employed to produce the impression of a loud and prolonged sound. As, for example,
'And as when at the mouth of a river, flowing from Zeus (= Heaven) a great wave roars loudly against the stream, and the high shores resound on either hand, as the salt-sea bellows without; with such great noise the Trojans advanced.'

The perfect occurs in this passage in a present sequence, θοδωρεί, which gives a general present sense, while βέβρυχε carries a special degree of intensity.

Another instance, where βέβρυχε occurs along with ἀναβδόμε, is found in a descriptive scene in the Odyssey:

Others μὲν γὰρ πάγοι δέξεις, ἀμφὶ δὲ κῦμα 
βέβρυχεν ὀδόλον, λισσὸν δὲ ἀναβδόμε πέτρῃ, 
ἀγχιμαθῆς δὲ ἑδαλσον, καὶ οὖ πως κατὶ πόσεσι 
στήμεναι ἀμφοτέροισι καὶ ἐκφυγέσιν κακότητα. 

[Od. 5.411-14.]

'For outside, (there) are sharp rocks and around them the raging wave roars loudly and a smooth rock towers overhead, and the sea (i.e. water) is deep close in shore, and it is not anyhow possible to stand on two feet and to escape calamity.'

The style of both these examples is similar to that of the simile in the Iliad (22.93-96) discussed under διδοχε (§ 127). In this case perfect gives a vivid impression of a visual effect as well as an audible one.
§ 132. Another verb which expresses intensive meaning is 

γέγονεν 13 It is an Epic present-perfect with emphatic meaning which is 'shout so as to make oneself heard', 'call loudly'. There are two occurrences14 of γέγονεν (one being repeated), and are associated with the aorist participle βοησας. The first example occurs in one of the descriptive passages where the author measures the distance of Odysseus when he is in the sea:

ἀλλ’ ὅτε τὸσον ἀπὴν δοσον τε γέγονεν βοησας. [Od. 5.400 = 22.181.]

- 'But when he was as far away as a man's voice can carry when he shouts.'

The second example also occurs to refer to a distance. This is used by Nausicaa when she directs Odysseus to her father's estate from the city:

ἐνέα δὲ πατρὸς ἔμοι τέμνον τεθαλυκυτ’ ἀλωθ, τὸσον ἀπὸ κτόλοιος, δοσον τε γέγονεν βοησας. [Od. 6.293-94.]

- 'There is my father's park and a flourishing enclosure as far from the city as a man's voice can carry when he shouts.'

§ 133. The meaning of the passive perfect indicative of καλέω is emphatic - "am actually called", "am in fact called", "am acknowledged to be". It occurs first in Book IV and the same is repeated in Book XVIII. Let us first take the passage of Book XVIII.

πῶς δὴ ἐγὼ γ', ἡ φημὶ σεδων ἐμεν ἀριστη, ἀμφότερον, γενεη τε καὶ οὐνεκα σῇ παράκολους κέκλημαι, σὺ δὲ πάσι μετ' ἀθανάτοισιν ἄνδρεσις, οὐκ ὅφελον Τράτεσιν κοτισσαμένη κακὰ ῥάψαι. [Π.18.364-67.]
The passage in Book IV runs as follows:

```
αλλά χρή καὶ ἐμὸν θέμεναι πόνον οὐχ ἀτέλεσφον·
καὶ γὰρ ἔγνω θεὸς εἶμι, γένος δὲ μοι ἔνθεν ὥσπερ σοι,
καὶ μὲ πρεσβυτάτην τέκνην Κρόνος ἀγκυλομήτης,
ἀμφότερον, γενέες τε καὶ οὖνεκά σὴ παράκοιτις
κέκλημαι, σὺ δὲ πασί μετ’ ἀθανάτωσιν ἀνάσοις.
```

[II.4.57-61.] (Of which 60-61 = 18.365-66.)

In these two passages κέκλημαι, a present-perfect, acquires
its emphasis from the stress intonation pattern of statements which
depends upon the logical emphasis of the sentence. Of these two
passages it may be easier to take Xviii.364f first, because II.365-66
"because I am eldest and am in fact called your wife" - directly
explain I.364 ἑ φημὶ θεάων ἔμμεν ἀρλοτη.
The sentence at II.IV.57f. is more complex. Ll. 58-59 justify I.57.
Then in I.60 ἀμφότερον, γενέες τε emphasizes the sense
of II.58-59, and a second reason is added, καὶ οὖνεκά σή
παράκοιτις κέκλημαί. Ll.60-61 complete the justification
of I.57 but they are themselves an amplification of anisupplement to
I.58.

§ 134. But in the following κέκληται occurs in parenthesis in
a perfect + present sequence:

```
ἡ τε καταίτυχεν,
κέκληται, ῥυτεται δε κάρη φαλερῶν αἰζηῶν.
```

[II.10.258-59.]

- 'Which (i.e. a helmet) is (actually) called Kataitux (="skull-cap"),
and guards the heads of lusty youths.'
It gives a present-perfect emphatic meaning. It refers to the completion of an action in the past, the results of which are still present at the time of the speech.

\[
\text{δὲ ν ἐπὶ Βουσράσιου πολυπροκ αὐτῶν ἐπιμελεῖς πέτρης τῷ Ἡλενής, καὶ Ἄλησιου ἔνθα κολάνη κέκληται.}
\]

[Il.11.756-58.]

'Till we drove our horses to Buprasium, rich in wheat, and the rocks of Olen and the palace where is the well-known hill of Alesium.'

§ 135. But in one of the Atharvavedic hymns the perfect of grah with nāma, used in the active voice ( = nāma jagrāha) has a present emphatic meaning - 'I utter (not) definitely.'

\[
\text{na hé te nāma jagrāha nó asmīramāse pātau /}
\text{pārāmevā parāvātam sapānāṃ gamayāmasi //}
\]

[AV.3.18.3.]¹⁷

'I (definitely) utter not your name, (because) you take no pleasure in your husband. We take (or drive) the co-wife away far most remote into the distance.'

§ 136. The present meaning of the perfect is also seen in some verbs of thinking. The perfect of these verbs indicates a prolonged or sustained thought on the visual experience (or otherwise) of a person. Hence the perfect of all these verbs gives a present meaning. They are perfect so far as the experiences based on past actions are concerned, but they are present, because they visualize the idea sustained in the mind of a person as if it were happening at the present moment. This, perhaps, is the reason for which the
present forms of some of these verbs are either rarely or not at all available. The perfects of such verbs as ὁδα, ἐκως, γεγονα, μεμονα, μεμνημαι, etc. signifying present tense might have originally been used with intensive meaning. But through constant use the perfect of these verbs loses much of its intensity and becomes a simple present. In some cases, the intensive meaning is deducible from the context, particularly when it is used in connection with some other verbs, such as, verbs of learning, saying etc., but in the majority of cases the intensive meaning is obscured. Let us consider some of the examples of ὁδα.

§ 137. Lexicographically, ὁδα is related to ἑδω, "to see", a defective verb. In meaning ὁδα is different from ἑδω. As it is related to ἑδω scholars have derived its meaning thus, 'I see with the mind's eye,' i.e., 'I know'20 'I have seen', 'I have perceived', and therefore 'I know'21 etc. But from the meaning of this verb it seems that the two meanings might have been derived from two distinct roots: one meaning "to see" from ἑδω, and the other from ὁδα - "to know." The present of ἑδω is not available, it has been supplied by ὁδω, while its meaning is retained in the aorist. Similarly, ὁδα is the present form, while its perfect and aorist are supplied by γνωσκω. Semantically, ὁδω and ἑδω belong to one group, while ὁδα and γνωσκω belong to the other. However, γνωσκω shows a present continuous meaning - 'I am getting to know', while ὁδα shows a
perfect meaning - 'I have known and I know definitely.' All its forms occurring in over 140 places, show this meaning. Here a few examples are quoted to demonstrate the case in point.

- But I know full well both battles and slayings of men. I know well how to turn to right and I know also how to turn to left my dry ox-hide shield - that for me is what real fighting is; and I know how to charge in amid the trampling of swift horses; and I know bravely how to fight bravely in the swift fight.'

Compare further:

- 'O our father, son of Cronos, highest of rulers, we, indeed, know well that your might is unyielding.'

Here are some additional examples:

- 'Phemius, for you know many other charms of mortals, deeds of men and of gods which minstrels make famous.'
'Antenor, what you have said is no longer to my pleasure; you indeed know (how) to select better words than these.'

In one passage where the poet invokes the Muse two forms ἔστε and ἔδμεν are found:

"Εσπετε νῦν μοι, Μοῦσαι Ὀλυμπία δόματ' ἔχουσαι — ὑμεῖς γὰρ θεία ἐστε, πάρεστε τε, ἔστε τε πάντα, ἡμεῖς δὲ κλέος οἶον ἀκοδομεν οὐδὲ τι ἕδμεν — οἴ τινες ἡγεμόνες Δαναῶν καὶ κολάζαντι ἤσαν.

[II. 2.484-87.]

'Tell me now, o Muses, that have houses in Olympus - for you are goddesses and are present, and know all things, but we hear only the report, nor do we know anything - who were the leaders and chiefs of the Danaans.'

ἡ ἤδη σάφα οἴδε περὶφρων Πηνελόπεια νοστῆσαντά σε δεῦρ', ἢ ἀγγελον ὑπερήψαμεν.

[Od. 24.404-05.]

'Does wise Penelope know yet surely that you have come back here, or shall we send a messenger (for her)?'

"Ω γέρων, ἢδη οἴδε· τι σε χρῆ ταῦτα πένεσθαι;

[Od. 24.407.]

'Old man, she knows already; why should you be anxious for that.'

ἀλλ' αὖτα ἱσαί νοῆματα καὶ φρένας ἀνδρῶν, καὶ πάντων ἱσαί πόλις καὶ πόλεας ἀγρός ἀνέρων, καὶ λαϊτμα τάξισθ' ἀλὸς ἐκπέμψων ἥρι καὶ νεφέλη κεκαλυμμέναίναι.

[Od. 8.559-62.]
'But they themselves know the thoughts and minds of men, and they know the cities and the fertile lands of all men, and they pass right over swiftly the water of the sea shrouded in darkness and cloud.'

`κεκαλυμέναι` here describes the state of a long endurance, while `εκπερσώσι` also shows a strong meaning due to the preverbs `εκ-`.

After examining all other occurrences (which show a present meaning), it seems that through constant use the perfect of `οἶδα` loses much of its intensive meaning and becomes a simple present.

§ 138. But in the following instance `δεδήκε`, used in the `if`-clause and occurring with `οἶδε`, confirms its intensity.

`Δεῦτε, φίλοι, τὸν ξείνων ἑρώμεθα εἰ τὴν ἔσθον οἶδε τὲ καὶ δεδήκε.`

[Od. 8.133-34.]

Here the use of `δεδήκε` side by side with `οἶδε` gives the former an intensive meaning, i.e., 'knows and knows thoroughly or completely' is the intended force of the sentence.

`Δεῦρ' ἄνε καὶ σὺ, ξείνε πάτερ, περιπατήσαι ἔσθον εἰ τὴν ἐποδήκας· ἐλκε δὲ σ' ὀδημὲν ἔσθους.`

[Od. 8.145-46.]

- 'Come, here, father stranger, do you, too, make a trial of contests, if you (really) know any, and it is (very) likely that you know contests.'

`δεδήκας` here, too, is intensive, and so also `ἐλκε`, while `ἐλκεν` confirms the previous statement expressed by `δεδήκας`. 
Similarly is the case with the Sanskrit Veda, a perfect from \( \sqrt{\text{vid}} \), 'to know.' Grammatically, \( \text{veda} \) is the present form (Cf. Pāṇini's \( \text{vido lato} \, \text{vā} \, 3.4.83 \)), just as \( \text{āha} \), \( \sqrt{\text{ah}} \), 'to speak' (Cf. Pā. 3.4.84). But the reduplicated form of \( \sqrt{\text{vid}} \) i.e. \( \text{viveda} \) is also found in the Rgveda, in the sense of \( \text{veda} \). But, \( \text{veda} \) has outnumbered \( \text{viveda} \). In both cases the meaning is the present.

As, for example, in one of the Agni hymns, \( \text{veda} \) occurs side by side with the other two perfect forms - \( \text{jagrhe} \) and \( \text{cakrma} \) as follows:

\[
\text{kim svinno rāja jagrhe kādasyāti vratām cakrmā kō vi veda/}
\text{mitrās ciddhī śma juhurāṇo devānchāko nā yātām āpi vājo āsti} // \\
[RV.10.12.5.]
\]

- 'Has the King (= Agni) received our (oblations)? or have we completed his honoured ordinance? who (really) knows? Just as Mitra, pleasantly worshipped, goes gently, so also our praises and strength go to the gods.'

This hymn is replete with the perfect and present forms. The first two perfect forms \( \text{jagrhe} \) and \( \text{cakrma} \) refer to the event done to Agni some time in the past as the word "\( \text{kim svit} \)" (used in the case of (past) doubts) shows. \( \text{Ko vi veda} \) is an intermediary stage which acts as a transition from the past to the present. The second line is the answer to the first and this shows the activities which are to be performed at the present moment and hence in the present.

The following hymn, addressed to the Vis vāderas has \( \text{veda} \) with three more perfect forms: \( \text{cakāra} \), \( \text{dālarśa} \), and \( \text{viveśa} \).
cakāra and dadarṣa are past actions, while veda and viveśa are the present/ones:

yā iṁ cakāra nā sō asyā veda yā iṁ dadarṣa hīrug innū tásmāt /
sā mātūr yōnā pārivīto antār bahuprajā nīr ṛtimā viveśa //

[RV.1.164.32.]

- 'He who has made him does not, in fact, know him; he who has seen him, it is surely hidden from him; he, while enveloped in his mother's womb, is subject to much life (= many births), and enters into sufferings.'

So also the perfect of √kit, 'to know', shows a present meaning in the Savitṛ-hymn cited below along with the perfect tatāna also signifying a present sense:

vī suparnō antārikṣāanyakhyad gabbhārāvepā āsurah sunīthāḥ /
kvedānīm sūryah kāściketa katamāṁ dyām raśmir asyā tatāna

[RV.1.35.7.]

- 'He (who is) strong of wing, deep-shaker, most powerful, and the best leader, has lightened up the terrestrial regions, Where is now the sun; who, in fact, knows To what celestial place does his ray extend?'

§ 140.

The present of ἔκω corresponds to εἴωθα. This verb implies familiarity with a thing through frequent and regular repetition, and so it has a strong meaning. In Homer, this meaning of the perfect is further enhanced by the accompaniment of adverbs, ἀλεῖ and μᾶλιστα, in the examples cited below:
'Come now then, rouse Athene, driver of the spoil, against him, who is most accustomed to bring severe pain upon him.'

This statement of Zeus is very emphatic. It starts with the imperative ἀγρεῖ which is more emphatic than ἄγε; and secondly, ἐὼθεῖ is strengthened by the presence of μᾶλιστα.

Cf. αἰεῖ in the following examples.

"Ἡρη ἃ ὑ ἀ τον νεμεσις ἑμαλοδέ χολοῦμαι. αἰεὶ γὰρ μοι ἐκθέν ενικλάν δὴ πεν εἴπω.

'But against Hera I have not so great hatred nor anger, because she is always accustomed to oppose me in whatever I have decided.'

This is repeated by Iris in II. VIII. 421-22.

'Αντίνους ἃ ἐωθεῖ κακῶς ἑρεβιζέμεν αἰεῖ μῦθοιν χαλεποίσιν, ἑποτρύνει δὲ καὶ ἄλλους.

'For Antinous is always accustomed mischievously to provoke to anger with harsh words, and urges on others too.'

§ 141. Another verb belonging to this group is ὑοίκα. The meaning suggests an opinion based on subjective impressions and personal reaction rather than on objective signs. And these subjective impressions carry some weight, which adds emphasis to the meaning of it. All the perfect indicative forms occurring in about 55 places have the present meaning. A few examples will illustrate this:
... ὅφρα μὴ ὁξὸς
'Ἀργείων ἄγεραστος ἔως, ἔπει οὐδὲ ἔοικεν.

[II.1.118-19.]

- '.... that I may not be alone of the Argives without a prize, since this is not even seemly (or not at all proper).'

δαμόν', οὐ σὲ ἔοικε κακὸν ὡς δειδοσεσθαί,
ἀλλ' αὐτὸς τε κάθεσο καὶ ἄλλοις ἔδρυε λαοῦς.

[II.2.190-91.]

- 'Noble sir, it is not meet and proper that you should tremble as a coward, but do sit down yourself and make the rest of your people (to)sit.'

... σὸ γὰρ ἔγώ γε
ἀδυνάτοις τὸ ἐοικα, ...
... ἀλλὰ ἑνητοῖς βροτείσιν.

[Od.7.208-10.]

- 'For I am not like the immortals, ... but like mortal men.'

... ἐοικά δὲ τοῦ παραελέδεν
ὡς τε ἔεψ.

[Od.22.348-49.]

- 'I am (equally) worth to sing to you as to a god.'

... οὔτ' ἀληθῇρι ἐοικας.

[Od.8.164.]

- 'You do not at all look like an athlete.'

... ἄτασεάλψ ἄνδρι ἐοικας.

[Od.8.166.]

- 'You are like a man who is injurious.'

Compare further:

... βασιλῆς γὰρ ἄνδρὶ ἐοικὰς.
τοιοῦτῳ δὲ ἐοικας, ἔπει λοφαίτο φάγοι τε,
εὐδέμεναι μαλακῶς.

[Od.24.253-55.]
'You are like a king, and like the sort of person who, when he has bathed and eaten, sleeps softly.'

Similarly,

\[ \eta \, te \, \epsilon\omicron\upsilon\iota\chi\epsilon \, \delta\varepsilon\mu\alpha\zeta \, \varphi\alpha\iota\iota\lambda\varphi\iota \, \nu\kappa\alpha\kappa'ti. \]

\[ \text{[Od.20.194]} \]

\[ \Delta\varepsilon\nu\rho' \, \alpha\omicron\varsigma \, \kappa\alpha\iota \, \varsigma \delta, \, \xi\epsilon\tau\nu\varepsilon \, \kappa\alpha\tau\epsilon\tau\rho\varsigma, \, \nu\kappa\eta\rho\sigma\alpha\iota \, \delta\varepsilon\theta\omicron\lambda\omicron\nu\nu \]

\[ \text{[Od.8.145-46]} \]

'Come here, father stranger, do you, too, make a trial of contests, if you really know any, and it is very likely that you know contests.'

For discussion see § 138.

\[ \nu\nu\nu \, \mu\epsilon\nu \, \delta\iota \, \mu\alpha\lambda\alpha \, \pi\alpha\gamma\chi\nu, \, \mu\epsilon\lambda\alpha\nu\theta\iota\iota\epsilon, \, \nu\kappa\tau\alpha \, \phi\upsilon\lambda\alpha\xi\epsilon\epsilon\iota\varsigma, \]

\[ \text{[Od.22.195-96]} \]

'Now, verily, Melanthius, you shall watch the whole night through, lying on a soft bed, as befits you.'

\[ \alpha\nu\rho\epsilon\varphi \, \delta\omicron\varsigma, \, \gamma\nu\epsilon\nu\epsilon \, \delta\iota \, \Delta\iota\varsigma \, \mu\epsilon\gamma\damma\lambda\omicron\omicron \, \xi\kappa\tau\omicron\nu. \]

\[ \text{[Od.4.27]} \]

'Two men that are like the race of great Zeus.'

Other examples also show the present meaning. Like \( \omicron\lambda\alpha\alpha \),

the perfect \( \xi\omicron\iota\chi\alpha \), also loses much of its intensive meaning and becomes a simple present.

\[ \text{§ 142.} \]

\( \xi\omicron\iota\chi\alpha \) is intransitive, the meaning of which implies a strong belief - the speaker's hope will be realised. So the perfect usually denotes confidence; "I do hope", "I am quite sure", etc.
This is evident from the following extract where the same fact of objective reality is referred to first by the present, then by the perfect:

εἶπεις, αὐτῷ τοῖς: ὁ ἐνδεξάμονα λέγει καὶ λέγεται εἰς τὸ ἱπτόμενον ἡμέρᾳ τοῦ ἀνθρώπου ἡμῶν, ὥσπερ εἰς ἡμῶν τῇ ἑορτῇ ἡμῶν. οὐκ ἥκει μή τις, ὧν ἤκουσεν ἄκουτιν, οὐδὲ αὐτὸς οὐκ ἔκριν γ' ἐμὲ ἐπὶ ἑαυτόν ἐκλέκτων.

[Od. 21. 314-17.]

'Do you expect if the stranger should bend the great bow of Odysseus, trusting in his hands and might, that he would lead me home, and make me his wife. But he does not himself ever hope this in his breast.'

Here there is a contrast between ἐλπεῖς and ἐστίνα. The former implies a sense of continuity, while an emphasis falls on the latter which denies the supposition. Here are some further examples where the emphatic meaning of ἐστίνα can be deduced:

η νῦν τῷ τῶν Τρῶν τευκρνος τόμον ἔχοχον ἄκλον, καλὸν φυταλίναις ἀποντες, δή χρὴ νεμφαί, αὐτὸς ἐμὲ πεπελευρίς; καλετῶς δὲ σε ἐστίνα τοῦ ἐξείν. 

[II. 20. 184-86.]

'Have the Trojans now allotted to you an estate excelling others, good in plantation and in corn-land, so that you may enjoy it, if you kill me? But I am pretty sure you will have difficulty in doing this.'

νῦν δὴ νῦν ἐστίνα, διεφίλη φαλάξι, Ἀχιλλεῦ, οὑσεθαί μέγα κῦδος Ἀχαίοις προτὲ νηάς.

[II. 22. 216-17.]
- 'But now I am sure, glorious Achilles, dear to Zeus, that we two shall bear off great glory to the ships for the Achaeans.'

νῦν δὴ in this statement adds to the emphasis.

Τῷ φίλῳσ, οὗ σε ἐξολπα καὶν καὶ ἡνακτὶν ἔσεσθαι, εἰ δὴ τοι νέῳ ἄδε θεὸν πομπῆς ἐπονται.

[Od. 3.375-76.]

- 'Friend, I am quite sure that you will not be coward or craven, if truly when you are so young the gods follow you to be your guides.'

οὕτω νῦν κακὰ πολλὰ παθὼν ἄλκων κατὰ πόντον, εἰς δὲ κεν ἀνερίποισι διοτρεφέωσι μεγής.

[Od. 5.377-79.]

- 'Thus now after suffering many woes you wander over the sea, until you meet men (men who are princes) nurtured by Zeus; but not even thus, I am sure, will you find fault with your suffering.'

οὐ μὲν σφεας ἔτ' ἐξολπα μένυνθ' γε κελέμεν οὕτως καὶ μῆλα περ φιλέοντε' 

[Od. 8.315-16.]

- 'Yet I am quite sure, they will not wish to lie longer thus, no, not for a moment, though they are deeply in love.'

ἡ δὴ ποὺ μᾶλ' ἐξολπας ἐνι φρεσι, φαινὼν Ἄχιλλεϊ, 

[II. 21.583-84.]

- 'Indeed, glorious Achilles, you do hope (= you are very sure) in your heart to sack the city of the lordly Trojans.'

For Od. 2.275 see § 114.
It seems probable that the difference in meaning between the present and perfect of \( \mu \nu \nu \nu \nu \nu \nu \) is in degree (although at times the intensive sense of the perfect might have been lost in part through very frequent use). The present seems to mean simply "remember", "recall", while the perfect carries a stronger meaning - "remember well", "recall fully", "have it in mind completely". The interplay of aspects within a context can accommodate such difference in meanings between the two. It appears to be possible that the present is used where continuity of an action is implied, whereas the perfect expresses a completed action with the implication of a resulting state at the present moment. The following examples will demonstrate the case in point.

\[
\text{ἀλλ’ ἐτι σεὼν μέμνημαι ἐφετέρων, ἄς ἐπέτειλας.} \\
\text{[II. 5.818.]}
\]

- 'But I still remember your command which you did lay upon me.'

\[
\text{Τυδέα δ’ οὖ μέμνημαι, ἐπεὶ μ’ ἔτι τυτεδυν ἔδντα καλλιφ’ ...} \\
\text{[II. 6.222-23. ]}
\]

- 'But I do not remember well Tudeus, since I was a little child when he left (me).'

\[
\text{μέμνημαι τόδε ἔργον ἐγώ πάλαι, ὦ τι νέον γε, ὧς ἕν.} \\
\text{[II. 9.527-28.]}
\]

- 'I myself bear in mind this deed of old days and not of yesterday, how it was.'

\[
\text{μέμνημαι τόδε πάντα, διοτρεφεῖς, ὦς ἄγορευεῖς.} \\
\text{[Od. 24.122.]}
\]
- 'I (distinctly) remember all these things, O you fostered of Zeus, even as you do tell them.'

§ 144. In the following passage μέμνησαι is used in a present + perfect sequence:

τούτο δ' ἐγὼ προφρῶν δέχομαι, χαίρει δέ μοι ἦτορ, ὡς μεν δεὶ μέμνησαι ἐννέος, οὐδὲ σε λήθω, τιμής ε' ἢς τέ μ' εἶοικε τετιμήθησαι μετ' Ἀχιλλῶς.

[Il. 23. 647-49.]

- 'For this gift, I receive (it) with pleasure, and my heart rejoices that you always remember that I am well disposed to you; nor have I forgotten you, and the honour with which it is fitting that I should be honoured among the Achaeans.'

The picture presented here is present. δέχομαι is present as the gift has just been presented to him and so he χαίρει - "is rejoicing." The action in both cases is not complete. So also λήθω. And the perfects also show present but intensive meaning. δέλ' strengthens the meaning of μέμνησαι:

'you, in fact, always remember me.' So too εἶοικε: "it is right proper", "it is commonly acknowledged that" ... τετιμήθησαι stresses the case in point. But in the following, μέμνησαι is used in preterite + perfect sequence:


[Il. 21. 441-43.]
- 'What a fool you are, you do not even remember all the woes that we two alone of all the gods have suffered at Ilios.' ....

Here πάθομεν refers to a past event and μέμνηται is the reference to that at the present moment.

§ 145. μέμνηται is in contrast with οὐ μᾶν οἶδα in the following:

οὐ μᾶν οἶδ' εἶ αὖτε κακορραφής ἀλεγεινής
πρώτη ἐπαύθη καὶ σε πληγήσωσιν ἴμάσων.
ἡ οὐ μέμνηται οτὲ τ' ἐκρέμω ὑψόθεν, ...

[II.15.16-18.]

- 'I do not know whether in return you shall be the first to reap the fruits of your fatal machinations and I scourge you with stripes. Do you not remember (still) when you were suspended from on high.'

The phrase οὐ μᾶν οἶδ' εἶ, though ironical in force, is the assertion of a probability: 'Possibly you yourself will be the first to suffer the consequences.'; and μέμνηται is used as a demonstration of the truth of this assertion.

§ 146. Similar contrast is found in the following passage:

ὡς μὲν σὲ γέ φημι καὶ ἄλλοτε δοῦρι φοβήσαι.
ἡ οὐ μέμνηται ...

[II.20.187-88.]

- 'I say I have already frightened you with my spear at another time also; do you not remember?'

Here φημί describes the present time of conversation, while φοβήσαι refers to a past event. Here I have taken ἡδή with φοβήσαι being a past reference, and not with φημί.

μέμνηται is the emphatic statement of the present circumstances.
Again there is a contrast with ξυνελαύνεις and ἀνήκεν:

τεπτ' αὖτ', ὡς κυνήγησια, θεοὺς ἐρίζει ξυνελαύνεις ἐδρός ητοῦν Ἑκουσα, μέγας δὲ σε θυμός ἀνήκεν; ή οὐ μέμνη ὧτε Τυδείζην Ἀλομήδε' ἀνήκας οὐ τἀμεναί, ...


All the three verbs - ξυνελαύνεις, ἀνήκεν and μέμνη - actually refer to a present state of affairs. ξυνελαύνεις shows a momentary present action - "why, again, do you bring together the gods in strife", while ἀνήκεν stresses its past action extending into the present - "your great heart has impelled you (in the past and it does so now)". μέμνη is again emphatic like the preceding two.

§ 147. Two aspects of Zeus' character are referred to by using the present (μαζηταί) and the perfect of μεμνήσκω side by side in the following passage:

ἀλλὰ πατὴρ οὔμος φρεσί μαζηταί οὐκ ἀγαθός, σχέτλιος, αἷν ἀλητρός, ἐμών μενέων ἀπερεμέσι. οὐδὲ τι τῶν μεμνηταί, οὐ οἱ μάλα πολλάκις υἱόν τειρόμενον σώεσκον ὑπ' ἑνρυσσήοις ἀξιλών.

II. 8. 360-63.

- 'But my father rages with evil mind, (he is) ruthless, and ever unjust, a hinderer of my purposes. He does not remember at all this that many times I saved his son (Heracles) when he was defeated by reason of Eurystheus' tasks.'

Here μαζηταί with φρεσί along with two other adjectives σχέτλιος and ἀλητρός accompanied by αἷν shows
a permanent character of Zeus which is present all the time and hence the present is used; μέμνηται, on the other hand, refers to those qualities at the present time.

In the following, although μέμνηται is used in a causal clause, it still illustrates the intensive meaning:

δε οὐ τῆς μέμνηται ὦδυσσός θεόλο
λαῖν οἶσιν ἄνασε, πατὴρ δ’ ὃς ἦπιος ἦν.

[Od.2.233-34.]

- 'Since no one remembers divine Odysseus who was the lord of the people and was a gentle father.'

οἴσεα γὰρ οἶος ὑμῖν ἐνὶ στῆθεσι γυναικὸς
κεῖνον βούλεται οἶκον δυρέλειν ὡς κεῖν ὅπυρι,
pαιδῶν δὲ προτέρων καὶ κοιριδίου φίλου
οὐκέτι μέμνηται τεθνήστως οὔδὲ μεταλλᾷ.

[Od. 15.20-23.]

- 'For you know what sort of a spirit there is in a woman's heart. She likes to bring riches to the house of the man who is marrying her, but of her former husband of her children she takes no thought at all, when once he is dead and inquires no longer after them.'

Here βούλεται, οἴσεα and μέμνηται - all describe the present situation.

§ 148. Like οἶδαξ ἐσικα, μέμονα, a reduplicated perfect with present meaning from the root μεν- (Skt. and Av. √man, 'to think', a weak form of μα ( < *mp), seems to have lost much of its intensive meaning through frequent use. As, for example,

ἄλλα καὶ ὃς Δυκιλὼς ὀτρύνω καὶ μέμον' αὐτὸς ἄνδρι μαχὴσασθή.

[II. 5. 482-83.]
- 'But even so I urge the Lycians and myself am very eager to fight with a man.'

Here μέμονα occurs in a present sequence with ὀτρύνω which shows a present continuous sense: "urge constantly."

Similarly in other instances26 the perfect shows a present meaning.

The perfect of some verbs of emotion implies excess or intensity of emotion, while the present shows emotion less in degree.

As, for example, the perfect of γηθέω gives a present intensive meaning 'full of joy', 'extremely delighted' as opposed to the present which gives a continuous sense ('rejoice', or 'is rejoicing'). γέγηθε 27 occurs twice in the Iliad in a simile.

The whole passage gives a present sequence. The aorist is used in a descriptive simile. The perfect is here followed by four aorist forms viz. ήπτω and καδετο in 1.554, and ἔπλητο and ἔφανεν and two present forms φαλνται and εἴδεται.

The aorist and the presents describe the actions in general, while describes the perfect, intensity. The first two aorists - ήπτω and καδετα describe a momentary past action - 'they sat all night' (οὶ ήπτω παννύξιοι ) and 'burnt many fires' (καδετο πολλά πυρά ).
Then follows the simile beginning with \( \omega \delta \varepsilon \delta \tau \varepsilon \) and the whole sequence is present: 'when the stars shine clear' and 'when the air is windless' (ll. 555f.) [then] all the rocks etc. appear in view (l. 557) and 'the boundless air is opened up' (l. 558), and 'all the stars are seen clearly' (l. 559), and also the shepherd's heart 'is indeed full of joy' (\( \gamma \varepsilon \gamma \eta \varepsilon \)). The only difference between the aorists and the presents seems to be that the aorists imply a sudden bursting out of natural phenomena, while the presents imply a sense of continuity; and consequently, the perfect intensifies the meaning, because of its inherent emotional outburst towards the accomplishment of the action as a total result-producing event.

So also the next example:

\[
on \delta' \, 'A\rho\tau\epsilon\mu\iota\varsigma \ \varepsilon \overline{\iota} \sigma i \ \kappa a t' \ \omicron \nu \varrho e a \ \lambda o \chi e a \iota \rho a, \\
\hat{\eta} \ \kappa a t a \ \Theta \nu \gamma e t o n \ p e r i m \acute{\iota} \kappa e t o n \ \hat{\eta} \ 'E \rho \mu \alpha n \acute{\iota} \nu o, \\
t e r p o m e \acute{\iota} n \ k \acute{\alpha} p r o i o i \ k a i \ \acute{\omega} \chi e \acute{\iota} n \ e \ k l \acute{\alpha} f o i \acute{\omega} i: \\
t \acute{\upiota} \ \delta e \ \theta' \ ' \acute{\alpha} m a \ \nu \acute{o} m f a i, \ \kappa o \acute{\iota} r a i \ \Delta i \acute{\iota} \varsigma \ a l \gamma \iota \acute{\iota} \acute{\chi} o u o, \\
\acute{\iota} \gamma r o n \acute{\delta} m o i \ p a \zeta o u o i, \ \gamma e \gamma \iota \acute{\sigma} \acute{\epsilon} \ \delta e \ \tau e \ \varphi r e n \ \acute{\iota} \ \acute{\iota} \ \eta \eta \acute{\iota} \acute{\iota} \acute{\acute{\iota}}, \ \acute{\eta} \acute{\iota} o \acute{\eta} \acute{\iota} \acute{\iota} \acute{\iota}: \\
\acute{\eta} t \ ' \ a r \acute{i} \gamma n \acute{\omega} \acute{\iota} t \ p e \acute{\ell} e \acute{\nu} \acute{t} a i, \ \k a l a i \ \delta e \ \tau e \ \pi \acute{\acute{a}} \acute{\acute{a}} i: \\
\acute{\acute{\omega}} \ \acute{\acute{\eta}} \ ' \ a m \phi \nu \acute{\acute{\delta}} \acute{\acute{o}} \acute{\acute{l}} o u o i \ \mu e t e \acute{\acute{\epsilon}} \acute{\acute{r}} e \acute{\acute{p}} e \acute{\acute{e}} \ \pi a r \acute{\acute{e}} \acute{\acute{b}} o \acute{\acute{g}} \ \acute{\acute{a}} \acute{\acute{m}} \acute{\acute{h}} e s. \\
p a s o r \acute{\acute{f}} \acute{\acute{a}} \acute{\acute{w}} n \ \delta' \ \acute{\acute{u}} \acute{\acute{p}} \acute{\acute{e}} r \ \acute{\acute{\eta}} \ \acute{\acute{e}} \ \k a \acute{\acute{r}} \acute{\acute{p}} \ \acute{\acute{\xi}} \acute{\acute{e}} \acute{\acute{i}} \ \acute{\acute{h} \acute{\acute{d}} e \ \acute{\acute{m}} \acute{\acute{\acute{e}} \acute{\acute{w}} \acute{\acute{p}} a},
\]

[Od. 6.102-09.]

Here too the entire sequence is present in general, and the perfect is followed by the present \( \varepsilon \overline{\iota} \sigma i \) and \( p a \zeta o u o i \) which describe a mere action in a continuous sense: 'Artemis rejoicing in her arrows goes on and on down the mountains ......' and 'plays
(for a long time) with her nymphs' and finally Leto is 'extremely delighted' at the sight of it. Nausicaa among her maids dancing and playing with a ball is compared with Artemis among her Nymphs who join with her in the sport. This scene of Artemis 'gladdens Leto's heart' and she is 'full of joy.' So also Nausicaa's scene.

§ 150. This Greek verb can be compared with the Sanskrit √jus, 'to enjoy', the perfect of which is also used to signify a present intensive meaning: 'fully enjoy', 'really like' etc. in the following Marut-hymn.

Kāsyā brāhmaṇi jujusur yūvānaḥ kō adhvarē marūta ā vavarta /
śyenāḥ iva dhrajato antārikse kēna mahā mānasā rīramāma //

[RV.1.165.2.]

- 'Whose oblations do the youthful ones (fully) accept (= like to enjoy), who turns the Marutas from on all sides to his (own) sacrifice? with what powerful spirit may we āstōpa (them), moving in the heaven like eagles?'

The association of jujusuh with ā vavarta (where ā is emphatic) gives it an intensive meaning.

Similarly, jujuse in the Indra hymn cited below. Besides the perfect, the hymn contains three present forms - vasti, karati and eti which show habitual actions of Indra. jujuse gets its intensity due to its association with vasti, a verb of almost similar meaning; e.g.:
yán na índro jujuśe yácca vāṣṭi tán no mahān karati śuṣmyācit /
brāhma stomām maghāvā sōmam ukthā yō āśmānam śavasa bibhrad ēti //

[RV. 4. 22. 1.]

- 'What Indra (really) likes from us and what he desires, even that he makes for us, the great and mighty one; O Maghavan, he, who comes holding in his might the thunder, gives (us) prayer, praise, soma, and songs.'

§ 151. Similarly an intensive meaning of τεθαρσήκασι can be sought in an aorist and perfect sequence:

... ἐπεὶ οὐκέτι ἔχετε τέκμωρ
'Ἰλίου αἰτελνής: μάλα γὰρ ἔθεν εὐρθόπα Ζεῦς
χεῦρα ἑλν ὑπερήπεξε, τεθαρσήκασι δὲ λαοί.'

[Ili. 9. 418-20=685-87.]

- 'Since there is no more hope that you shall win the goal of steep Ilios; for far-reaching Zeus has stretched his hand especially over her, and in consequence her people are filled with courage.'

Here the aorist ὑπερήπεξε refers to the recent past, and the perfect is the present state resulting from that past action.

§ 152. Similarly the perfect passive forms of ἀκακτής are used with present (intensive) meaning: 'full of grief' in the following passage where Aias describes the mental condition of the comrades of the Greeks:

ἀλλ' ἄγε τ' αὐτοὶ περ φραζόμεθα μὴ τιν ἄρστην,
ἡμὲν ὅπως τὸν νεκρὸν ἐρύσσομεν, ἥδε καὶ αὐτοὶ
χάρμα φίλους ἔταροσι γενώμεθα νοσθόσαντες,
οὗ ποὺ δεῦρ' ὀρθώντες ἀνηχέθατ' (ai) ...

[Ili. 17. 634-37.]
- 'But, come, let us ourselves devise the best counsel by which we shall drag away the corpse, and by returning safely ourselves, give joy to our dear comrades, who, it seems to me, are greatly distressed as they look towards us.'

The next occurs in a present + perfect sequence:

Δλλ' δῇσσ', ἵνα τῷ γε καθεύθετον ἐν φιλοτητί εἶς ἑμὰ δέμνα βάντες, ἔγω δ' ὀρθῶν ἀκάχημαι.

[Od. 8. 313-14.]

- 'But you shall see where these two have gone up into my bed and sleep together in love; and I am (terribly) troubled (or vexed) at the sight.'

Another occurs in a preterite + perfect sequence, where the preterite refers to the past incident, while the perfect describes the present condition:

πάντα γὰρ καὶ ἤδησ', ἐπεὶ ἐξ ἐμεῦ ἐκλυεῖς αὐτῆς ὡς τὸν ξεῖνον ἐμελλον ἐνι μεγάροις εἵμοι τινιν ἀμφὶ πόσει εἴρεσθαι, ἐπεὶ πυκνῶς ἀκάχημαι.

[Od. 19. 93-95.]

- 'You knew full well, for you had heard it from my lips that I intended to ask the stranger in my halls about my husband; for I am very much distressed.'

The next one occurs in a future + perfect sequence:

Δλλ' ἢ τοι μὲν ἐγὼ πολυδέξανοιν ἀγρὸν ἐπελευ, ὀφθημένος πατέρ' ἐσθλόν, ὡ μοι πυκνῶς ἀκάχηται.

[Od. 23. 359-60.]
- 'But verily I will go to my well-wooded farm to see my noble father, who is very much distressed for my sake.'

\[\text{πυκνώ]?\} ('firmly') in the last two examples show an intensity to the perfect.

§ 153. The present intensive meaning of \(\delta\deltaυ\upsilon\sigma\tau\alpha\iota\) 'is completely filled with anger' combined with \(ο\delta\alpha\) is deducible in the following:

\[
o\delta\alpha\gamma\acute{\alpha}ρ\ ι\acute{\alpha}\varsigma\ έ\mu\iota\dot{\iota}\varsigma\ \kappa\lambda\nu\tau\omicron\varsigma\ έ\nu\nu\varsigma\omicron\omicron\gamma\alpha\iota\omicron\varsigma. \\
[\text{Od. 5.423.}]
\]

- 'For I know that the glorious earth-shaker is completely filled with wrath against me.'

§ 154. Similarly, the presence of \(\alpha\lambda\epsilon\nu\) although qualifies \(\alpha\κ\epsilon\kappa\lambda\epsilon\lambda\epsilon\varsigma\), gives an intensive meaning to \(\kappa\chi\deltaλ\omega\tau\alpha\iota\) 'filled with ever stubborn wrath' in the following:

\[
\alpha\lambda\lambda\alpha\ Π\omega\\epsilon\nu\iota\delta\alpha\varsigma\ \gamma\alpha\ieta\omicron\chi\omicron\varsigma\ \alpha\κ\epsilon\kappa\lambda\epsilon\lambda\epsilon\varsigma\ \alpha\lambda\epsilon\nu\ \\
\kappa\upsilon\kappa\lambda\omega\upsilon\varsigma\ \kappa\chi\deltaλ\omega\tau\alpha\iota, \ \delta\iota \delta\phi\theta\alpha\lambda\mu\omicron\upsilon\ \alpha\lambda\lambda\omega\iota\upsilon\nu. \\
[\text{Od. 1.68-69.}]
\]

- 'Nay, it is Poseidon, the earth-holder, who is filled with ever stubborn wrath because of the Cyclops, whom (Odysseus) blinded.'

§ 155. \(\alpha\lambda\alpha\lambda\kappa\tau\iota\nu\mu\alpha\iota\) (\(<\kappa\) \(\alpha\upsilon\kappa\tau\iota\nu\mu\), \(\alpha\upsilon\kappa\tau\iota\nu\mu\)) connected with \(\alpha\lambda\delta\omega\) is another verb which expresses the mental condition of Agamemnon in the passage quoted below:

\[
\alpha\iota\nu\iota\varsigma\ \gamma\alpha\iota\ \delta\alpha\tau\alpha\upsilon\upsilon\ \pi\epsilon\iota\delta\epsilon\varepsilon\delta\iota\alpha, \ \sigma\upsilon\delta\eacute;\ \mu\iota \ \kappa\tau\omicron\delta\iota\varsigma\ \delta\iota \ \xi\acute{\alpha}ω\ \\
\xi\mu\pi\eacute;\upsilon\omicron, \ \alpha\lambda\ \alpha\lambda\lambda\kappa\tau\iota\nu\mu\alpha\iota\, \kappa\rholi\iota\, \delta\iota \ \xi\acute{\alpha}ω \ \\
\sigma\theta\tau\eacute;\epsilon\omicron\upsilon\nu\ \epsilon\κ\rholi\varphi\omicron\upsilon\epsilon\iota\upsilon\iota, \ \tau\rho\omicron\mu\epsilon\upsilon\ \delta\iota \ \upiota \ \phi\alpha\delta\delta\iota\mu\alpha \ \gamma\upsilon\iota\alpha. \\
[\Pi. 10.93-95.]
\]
- 'But I do fear terribly for the Danaans, and my mind is not unshaken, but I am (terribly) distraught, and my heart leaps forth from out my breast, and my strong limbs tremble beneath me.'

περιδεδίδα and ἀλλαγητήματι are emphatic in this context, and the presents ἐξώ and τρομεῖ describe the present emotion which shows a sense of continuity. ήτορ (ἐστι) ἐμπεδον also shows a present emphatic meaning.

§ 156. The active perfect indicative form of βούλομαι with the preposition πρὸς is very rare. This verb with πρὸς implies choice or preference. προβεβοῦλα, therefore, gives a stronger meaning 'I prefer, indeed, greatly', 'I have preferred and I continue to prefer.' This intensity of meaning can be gathered from the context such as follows:

... καὶ γὰρ βα Κλυταμνήστρης προβεβοῦλα, κουρίδος ἄλοχον, ἐπεὶ οὐ ἔθεν ἔστι χερεῖς, οὐ δέμας οὐθὲ φυὴν, οὔτ' ἢρ' φρένας οὔτε τι ἔργα.

[II.1.113-15.]

- 'For I do prefer her to Clytemnestra, my wedded wife, since she is not inferior to her, neither in form nor in stature, nor mentally, nor to any extent in handiwork.'

§ 157. In the following passage both μέμηλε 'is laden with cares' and ἐπιτετράφαται 'is solely or completely in charge' of show a present emphatic meaning.

οὗ χρῆ παννύχλων ἐθελεῖν βουληθῶρον ἂνδρα, ἤ λαοῖ τέ ἐπιτετράφαται καὶ τόσσα μέμηλε.

[II.2.24-25 = 61-62.]
- 'To sleep all night is not right for a man, to whom a host is (entirely) entrusted, and upon whom lie so many cares.'

μέμηλε, used here intransitively, suggests 'thought' and signifies a stronger meaning than is expressed here by the present which indicates a simple present: 'I care, he cares' etc. as against 'I have a care, he has a care.' επει—ἐπιτετραφαται intensifies the meaning which is also enhanced by the passive form: 'is completely entrusted upon.'

In the following lines μέμηλε is associated with αἰὲν which signifies a present meaning:

οὐι πάντες μαχῆμεθα· οὐ γὰρ τέχες άφρονα κοὐρην,
oιλομένην, ἤ ὁ αἰὲν ἀνήσυλα ἔργα μέμηλεν.

[II. 5. 875-76.]

Here μέμηλε, 'whose mind is always set on (lawless deeds),' is stronger than if it is expressed by μέλει.

In another two instances it is used negatively:

... ἄλλα· οὐ δαίτος ἐπηράτου ἔργα μέμηλεν.

[II. 9. 228.]

Here the emphatic meaning of μέμηλε can be gleaned from the context. Odysseus' intention is to say that 'it is not for food that we have come here' (Cf. 1.227a), because 'there is abundance to our heart's desire, to feast upon' (Cf. 1.227); 'but our thought is not really for matters of the delicious banquet' (1.228) and 'we are terribly afraid.' (1.230).
Similarly, in the following:

... τὸ μοι οὐ τὶ μετὰ φρεσκὶμέμηλεν.

[II.19.213.]

Here Achilleus' intention is to emphasize the point that these things (ταύτα) which are said in lines 209-10, do not matter much, but his heart 'is extremely bent upon' (l.213) slaying, blood, and grievous moans of men.

§ 158.

The perfect indicative forms of certain verbs of fearing are used with a present emphatic meaning, with or without any adverbial particles. Of these verbs, the position of δείδουιξα / δείδω / δείδα is different. Several forms of this verb occur in more than 35 places. They are sometimes used in accompaniment with other verbs, such as, αἰδέομαι, ἀγαμαί, τέθημα, etc. and sometimes with the adverb αἰνῶς. The initial meaning of this verb seems to be intensive, 'full of fear', 'very much afraid' etc., but in some cases the intensive meaning is not easily determined.

But in the following the intensive meaning of δείδουιξα can be gathered from the context:

ἀλλὰ καὶ δὲς δείδουει Διὸς μεγάλοιο κεραυνὸν δεινὴν τε βροτὴν, ὅτι ἀπ᾽ ὀρθραύθεν σμαραγησάτις.

[II.21.198-99.]

- 'But he (i.e. Acheloios) too dreads (= has full of fear) the dreadful thunder and lightning of great Zeus, when it crashes from heaven.'
- 'But when they have been driven violently within the wall and get a
rest, shut again the close-fitting double door. For I greatly fear
that that dreadful man may leap within the wall.'

τάτε οὐ δειδοίκας πόλεμον καὶ δησίτητα;

- 'Why do you fear war and hostility?'

ἀλλὰ λίην μέγα πήμα ...
δειδομέν.

- 'But we are terribly afraid.'

[Cf. II.9.228 §. 157.]

Cf. also

ταῦτ' ἄλνὼς δειδοίκα κατὰ φρένα, μὴ οἱ ἀπειλάς
ἐκτελέσωσι θεό ...

[II.9.229-30.]

Here ταῦτα refers to what is said in II.229-243. ἄλνὼς δειδοίκα,
as Odysseus says, is the sequel in Ring-Komposition to II.229-30 quoted
above.

§ 159. δειδοίκα or δειδια is used with adverbs or
adverbial phrases, such as, ἄλνὼς δειδοίκα,
ἄλνὼς δειδοίκα κατὰ φρένα, δειδια δ' ἄλνὼς
δειδιε ἄλνὼς, ἀλλὰ μᾶλ' ἄλνὼς δειδω,
and μᾶλα δὲ ... δειδιασαν. As, for example,
ἄλνὼς δειδοίκα in the following passage is used in a
preterite+perfect sequence. It shows a hope and a fear in the same breath:

\[\text{XaiTpeaxov yap £yi ye £orjc ItiI vrjualv dadojv £}X7t<5pevoc vrjac aupeadpev dpcpteXl^aaac.}]

[II.18.259-61.]

Here the preterite contains a hope, because as Polydamas says that as long as Achilles is angry, it is easy for them to fight (Cf. II.257-58); but now (after Achilles' appearance in the battle-field to rescue the body of Patroclus) he (Polydamas) 'is sore afraid.'

In the following passage there is a contrast between the present with \(\text{και λίην σε πάρος γ' οὔτ' εἴρομαι οὔτε μεταλλω},\) and the perfect with \(\text{νῦν δ' αἰνώς δεδοικα κατὰ φρένα ...}\)

[II.1.553 and 55.]

- '...... hitherto I have not asked ...... but now I am very (or dreadfully) afraid at heart ...... ' 

In the following passage a contrast between the wish and the factual statement is expressed:

\[\text{α' γαρ δὴ 'Οδυσσεύς τε καὶ δ' κρατερὸς Διομήδης}
\[\text{δὲ' ἄφαρ ἐκ Τρώων ἐλασαίατο μῶνυχας ἐπίους·}
\[\text{ἀλλ' αἰνώς δεδοικα κατὰ φρένα μὴ τι πάθωσιν}
\[\text{Ἀργείων οὶ θριστοὶ υπὸ Τρώων ὅρμαγον.}

[II.10.536-39.]

Nestor here wishes to see Odysseus and Diomedes bringing horses from the Trojan Camp, but is very much afraid that they may be in trouble.
Some further examples:

νῦν δ' αἰνῶς δειδοικα κατὰ φρένα ...

[Od. 24.353.]

- 'But now I dreadfully fear at heart.'

καὶ κλ τεο δῖμων ἀνδρῶν ἔτι πειρηθεῖμεν,
ἡμέν δπού τις νωλ' τει καὶ δειδιε δυμή.

[Od. 16.305-06.]

- 'We might make trial of any one of the serving men, where any one of them honours us two and fears us at heart.'

δεῦτε, φίλοι, καὶ μ' αἰϕ ἀμύνετε· δειδια δ' αἰνῶς
Αἰνείαν ἐπιδύντα πόλας ταχύν.

[Π. 13.481-82.]

- 'Come here, my friends, and bring aid to me for I am alone; for I am dreadfully afraid of the attack of Aeneas, swift of foot.'

So also ἄλλα μάλ' αἰνῶς δειδὼ
in Π. 10.38; 19.23; 22.454.

οἴσθα γὰρ ὡς κατὰ ἄστυ ἐξέμεθα, τηλῆθι δ' ὑλὴ
ἀξέμεν ἐξ ὑρεος, μάλα δὲ Τρώες δεδᾶσιν.

[Π. 24.663-64.]

- 'You know how we are shut up within the city, and it is far to bring wood from the mountain, and the Trojans are greatly afraid.'

§ 160. In some examples δειδία is compounded with περὶ in a positive or negative statement. So we have περίδεδια and οὐ τι περίδεδια. Other combinations, such as, αἰνῶς .. περίδεδια, αἰνότατον περίδεδια 'very grievously and greatly afraid.' are also found. As, for example,
'But I do fear terribly for the Danaans.'

Throughout the passage (from lines 91-95) the build-up of emotion in a present+perfect+present sequence is noteworthy. Here the perfect expresses strong emotion (See also § 155.)

In the following we have ὀὗ δέξια and αἰνότατον περιδεδία:

διὰ μὲν γὰρ ἐγὼ γ' ὀὗ δέξια χεῖρας ἀπότους Τρώων, ...
τῇ δὲ ὁ αἰνότατον περιδεδία μὴ τι πάθωμεν.

[II.13.49 and 52.]

'For elsewhere I do not fear the irresistible hands of the Trojans, but there indeed I fear greatly lest we suffer aught.'

In the following lines περιδεδία is used both in a negative and positive statement. Herein, too, a contrast with the hope expressed in ll.238-39 is suggested.

ὁ τὸ τόσον νέκυος περιδεδία Πατρόκλοιο,
...
...
δόσον ἐμὴ κεφαλὴ περιδεδία.

[I.17.240 & 42.]

'I do not at all fear so much for the dead body of Patroclus, as much as I really fear for my head.'

§ 161. δέξια or δέξια, associated with αἰδέομαι in the following passage is more forceful than the simple use of the perfect. As, for example,

τὸν μὲν ἐγὼ δέξια καὶ αἰδέομαι περὶ χηρὶ συλεδεῖν, μὴ μοι τι κακὸν μετόπισθε γένηται.

[I.24.435-36.]
- 'I fear ('am full of fear') and dread exceedingly in heart to plunder him, lest some evil happen to me hereafter.'

Here *περὶ κηρὶ* also shows an intensive meaning due to its association with *περὶ κηρὶ*.

But in the following *περὶ κηρὶ* is not intensive, not being associated with any emphatic particle. But it adds emphasis to *δείδω*: 'I respect and am full of fear.'

*ἀλλὰ τὸν περὶ κηρὶ καὶ δείδω, μὴ μοι ὑπὲρσω νεικεῖν.*

[Od.17.188-89.]

- 'But I respect and fear him, lest he rebuke me hereafter.'

§ 162. In the following instances the meaning of *δείδω* is intensive due to its association with *ἀμφιτρομέω*, the meaning of which is remotely connected with fear (or some horror in mind): 'I not only tremble but also fear' - is the intended force of the speech. In this connection the Sanskrit expressions - *bhayena kampamānah* (or *Kampate*), 'trembles (or trembling) because of fear', *bhītāt santrastah*, 'terrified because of fear', *Kampito bhītāsca*, 'trembled and afraid' can be compared.

*τοῦ ὦ ἀμφιτρομέω καὶ δείδω, μὴ τι πάθροιν, ἢ ὦ γε τῶν ἐνὶ δῆμῳ, ἢν' οἶχεταί, ἢ ἐνὶ πόντῳ.*

[Od.4.820-21.]

- 'But I tremble for him and fear, lest he suffer anything, either among the people where he has gone, or in the sea.'
el de touton ye tromxeis kai deelbicas ainwos.

[Od.18.80.]

- 'If indeed you tremble and fear dreadfully.'

§ 163. In the following deelbica is used with agama and theeta. This combination creates a forceful meaning of the perfect: 'I not only admire and am astonished, but also terribly fear.'

ως σε, γυναι, ἀγαμαὶ τε τεθηπα τε, δελδια δ' αινως γοῦνων ἄφασθαι.

[Od. 6.168-69.]

- 'Thus, O lady, I admire and am astonished at you, and I fear terribly to take hold of your knees.'

§ 164. But oioosi in the following example gives emphasis to deelbikai:

oioosi deelbikai posin μη τς με παρεληθη
φαικων.

[Od. 8.230-31.]

- 'Only in the foot race do I fear that one of the Phaeacians may surpass me.'

Here, too, the contrast with των δ' ἄλλων οὗ περ .......

aутην (II.212-13) and especially with πάντα γαρ οὐ
κακὸς εἰμι (I.214) is prominent as in II.9.244-25.

§ 165. But in the following two passages the emphatic meaning is not clearly discernible:

ἀλλ' τομεν καθ' ὑμιλον. ἀλεξεμεναι γαρ ἀμελνον.
deelow μη τι πάθησιν ἐνι Ἰοδεσι μονωθείς.

[II.11.469-70.]
- 'But let us go through the throng; for it is better to aid him. I fear lest he suffer anything being left alone among the Trojans.'

... ἦ γὰρ ἠγὼ γε δελδώ μὴ τὸ χείζων ἀποστῆσωνται Ἀχαῖοι ἱρεῖος. [II.13.744-46.]

- 'For truly I fear lest the Achaeans pay back yesterday's debt.'

§ 166. Like that of II.11.469-70 (See § 165) the passage cited below is the answer to a question in II.42-43. The δελδω sentence here is in asyndeton:

δελδω μὴ δὴ μοι τελέσῃ ἔπος ὅρμως "Εκτωρ. [II.14.44.]

- 'I fear lest fierce Hector fulfil the word for me.'

§ 167. νῦν δ' ὅτε δὴ καὶ θυμὸν ἔταξιον χάσιοι αἰνῶς, δελδω μὴ καὶ τεῖχος ὑπὲρ μόρον ἐξαλαπάξῃ. [II.20.29-30.]

- 'And now when he is terribly angry in mind for his friend, I fear lest he may destroy the wall beyond destiny.'

Similarly

"Ω μοι ἠγὼ δειλός, τὶ νῦ μοι μῆκιστα γένηται; δελδω μὴ δὴ πάντα θεά νημερτέα εἶπεν. [Od.5.299-300.]

- 'Ah me, wretched I am! What is to befall me at length. I fear lest all that the goddess has said (is) true.'

In a few examples δελδω μὴ occurs in the apodosis of a condition, following an εἰ, ἢν clause.
'But if I shall swim on further, in the hope of finding sloping shores and harbours of the sea, I fear me lest the storm-wind may catch me up again, and shall bear me, groaning heavily, over the turning deep.'

[Od. 5.473.]

'I fear lest I become a pray and spoil to the wild beasts.'

[Od. 12.121-23.]

'For if you delay to arm yourself by the rocks, I fear lest she may rush on you again and attack you with so many heads and seize as many men as before.'

[II. 7.196.]

'Or even openly, since we do not fear any man at all.'

[Od. 2.199-200.]

'Since we do not fear any man at all, no, not even Telemachus, though he is so very talkative.'
§ 168. The perfect forms of ἄγω and φρέσσω are also used in a present intensive meaning. ἔρριγα in the following passage denotes 'extreme fear.'

νῦν δὲ σευ ἀνοσόμην πάγχυ φρένας οἷον ἔσπειρες,
διό τε με φῆς Αἴαντα πελάριον οὐχ ὑπομείναι.
οὐ τοι ἐγὼν ἔρριγα μάχην οὐδὲ κτύπον ἔπιπων.

[Π. 17. 173-75.]

- 'But now I have altogether scorned your wit, that you speak thus, since you say that I did not face mighty Ajax. I shudder not at battle, I tell you, nor at the din of chariots.'

καὶ δὲ Ἀχιλεὺς τοῦτο γε μάχρ ἐνι κυώνανερρη
ἔρριγα ἀντιβολῆσαι, δ' ἐπὶ σὲ πολλὰν ἀμέλησαι.

[Π. 7. 113-14.]

- 'Even Achilles shudders to meet this man in battle, where men win glory, though he is better far than you.'

καὶ δὲ may serve the emphatic sense of the perfect.

§ 169. So also the perfect of ἀπορριγέω is found in an intensive sense strengthened by ἀπὸ in the following passage:

μητῆρι μοι μνηστήρες ἐπέχραον οὐκ ἐκελούσθη,
τῶν ἄνδρῶν φίλοι ὦλες οἴ πνεύθε γ' εἰσίον ἄριστοι,
οἴ πατρὸς μὲν ἐς οἶκον ἀπερρίγασι νέεσθαι
'Ικαρίου, ὡς κ' αὐτὸς ἐκδώσασαι θυγατρα,
δοθή δ' ὃ κ' ἐξέλοι καὶ οὗ πεχαρημένος ἔλθοι.

[Οδ. 2. 50-54.]

- 'Suitors have pressed hard upon my mother against her will - and they are the dear sons of those who are the leaders here. They shrink (utterly) from going to the house of Icarius her father so that he himself may arrange his daughter's betrothal and give her to
whomsoever he wishes and to whomsoever comes as agreeable to him.'

§ 170. The emphatic sense of πεφρίκασι is expressed in a simile:

οὕτω κεν καὶ Τρῶες ἀνέπνευσαν κακόνητος,
οί τέ σε πεφρίκασι λέοντ' ως μηκάδες αἶγες.

[II.11.382-83.]

- 'In this way the Trojans too would have had respite from their woe. They now tremble before you as bleating goats before a lion.'

Intensity, in the next example, is enhanced by the initial alliteration with the combination of πάντες and πεφρίκασι.

οὕ γὰρ τές μοι ἔτ' ἄλλος ἐνὶ Τροΐᾳ εὐφρέτη
@show  ηπίος οὐδὲ φίλος, πάντες δὲ με πεφρίκασι.

[II.24.774-75.]

- 'For no longer is there any other person in broad Troy that is gentle to me or kind; but all men shudder at me.'

§ 171. In the Rgveda the perfect indicative forms of √bhi are also found with present intensive meaning. There are only three occurrences of bibhāya in the Rgveda, and in these the sense is present and intensive. In all these instances, bibhāya is accompanied with the present tense. In meaning they can probably be compared with the Greek perfect forms mentioned above.29 As, for example, in praising Indra, the seer says -
kā ḫate tujyate kō bibhāya ko mamsate santamindram ko ānti /
kas tokāya ka ḫhāyotā rāyēdhi bravat tanve3 ko janāya //

[RV.1.84.17.]

- 'Who flies forth? Who suffers (lit. is harmed)? Who fears (lit. is extremely terrified)? Who knows (lit. is aware) [that] Indra is at hand present? Who sends (lit. asks) for blessing on his son, his family, his wealth, his person, or his people?'

Here ḫate, tujyate, mamsate indicate simple present meaning, while bibhāya an intensive. The subjunctive bravat (in the sense of bravīte) also signifies a present meaning.

Similarly in the following Marut-hymn:

pārvatas cīn māhi vrddhō bibhāya divaś cīt śānu rejata svane vah /
yat krījatā maruta ṛṣtimānta ṛpa iva sādhvāyanco dhavadhwē //

[RV.5.60.3.]

- 'The mountain, though vast and old, is made afraid, the height of heaven is shaken at your roaring (lit. sound). Oh Maruts, you, armed with lances, are sporting, and rush along together like waters.'

Here too bibhāya is used with present - rejata, krījatā and dhavadhwē. Another occurs in a eulogy of Parjanya:

vī vrkṣān hantyutā hanti raksāso viśvam bibhāya bhūvanam mahāvadhāt /30
utānāgā ḫate viṣṇyāvato yāt parjānyah stanāyan hanti duskrētah //

[RV.5.63.2.]
- 'He kills (or strikes down) the trees, and he slays the demon; he terrifies the whole world by his mighty weapon. When thundering Parjanya slays the wicked, even the innocent man (or strong man) flies from the sender of rain.'

Here bibhāya is used along with the present forms hanti and īsate to give a more emphatic meaning than is expressed by the present form 'bibheti' or 'bhayate'.

§ 172. In a metaphorical sense, the perfect of ἀμφιδαλω, 'to burn all round', 'to burn fiercely', is used once in a present intensive meaning in the passage quoted below:

... σέο δ' ἐλνεν' ἀντη τε πτὸλεμὸς τε ἄστυ τῶδ' ἀμφιδένη.

[II. 6.328-29.]

- 'It is because of you that the battle-cry and the war are ablaze about this city.'

ἀμφιδένη may have some intensive meaning here from the preposition ἀμφί.

Similarly, περὶ ..... ὀλὴν may also have a present (emphatic) meaning in the following passage:

αὐτὰρ ἐγὼν ἐρεω τοι δοξεῖ εἶναι ἀριστα.

πάντη γὰρ σε περὶ στέφανος πολέμου ὀλὴν.

[II.13. 735-36.]

- 'But I will speak as seems to me to be best. For a circle of war is blazing terribly round you on all sides.'
§ 173. ὑπὲρ gives an intensive meaning to ὑπομνῆμικε (an Epic perfect of ὑπ/ὑπο + ἡμῶν = ὑπημῶν for ὑπ - εμῆμικε, γ being inserted metri 31 gr.), in the following passage:

[Π.22.490-91.]

- 'But the day when a child is orphaned makes him (= child) wholly without companions. Add in all things his head is bowed low, and his cheeks are bathed in tears (or are filled with tears).'

ὑπομνῆμικε means: 'he hangs down his head utterly', 'he is altogether cast down.'

δεδάκρυνται expresses a state,

See below § 200.

§ 174. κατά in κατῆκσταί, occurring once increases the intensity of the perfect. Neither the perfect nor the present form of the simple verb ἀεικεῖσμι or αἰκέεσμι occurs in Homer nor any other form of κατ-αικείσμι.

[Od.16.288-90.]

- 'I stowed them away out of the smoke, since they no longer looked like those which once Odysseus left here when he went forth to Troy; all that the heat of the fire has reached are quite tarnished.'

This passage is full of alliteration with κ and two other aorist verbs are used with κατά (κατέθηκα and κατέλειπεν).

Cf. Od. xix, 9, where the line is repeated.
The frequentative nature of ἀλάρμαι has given the perfect an intensive meaning and has a frequentative force too. It may connote - 'wander aimlessly', 'go on wandering', or 'have been wandering.' This will be demonstrated by the examples cited below:

ἀλλ’ αὐτώς ἀλάληματι ἄν’ εὐρυπυλές ἀτόδος δῶ.

[II. 23. 74.]

- 'But verily I wander all over through the wide-gated house of Hades.' Here ἄνδ reinforces the sense of intensity.

Similarly in the following examples:

οὔ γάρ πω σχεδόν ἤλθον Ἀχαιός, οὔδέ πω ἀμῆς γῆς ἐπέβην, ἀλλ’ αἰὲν ἀλάληματι οἶζον.

[Od. 11. 166-67.]

- 'For I have not yet come near to the shore of Achaea, nor have I yet set foot on my own land, but I have been wandering continually laden with woe.'

The perfect is here contrasted with the two aorist forms, ἤλθον and ἐπέβην, used in a negative statement. The meaning of the perfect is intensified in a negative-positive contrast, further accelerated by αἰὲν. (It is better to take αἰὲν with ἀλάληματι than with ἔχων and οἶζον).

Τηλέμαχος', οὐκέτι καλὰ δόμων ἄπο τῆλ’ ἀλάλησαί.

[Od. 15. 10.]

- 'Telemachus, you do not do well to wander any longer far from home.'
Here the perfect is intensified by ἀνδρικός and τῆλε.

ὅ εἰσινοι, τίνες ἐστε; πόθεν πλεῖθ' ὑγρὰ κέλευθα; ἥ τι κατὰ πρῆσεν ἂ μαφιόσες ἀλάλησαν;

[Od. 3. 71-72 = 9. 252-53.]

- 'Strangers, who are you? Whence do you sail over the watery ways? Is it on some business, or do you wander over the sea at random?'

οὐ μὰ Ζην' Ἀγελαος, καὶ ἀλγεα πατρὸς ἐμοίο, δὸς ποῦ τῆλ' Ἰεάκης ἂ ἐφείται ἂ ἀλάληται

[Od. 20. 339-40.]

- 'No, by Zeus, Agelaus, and by the sorrows of my father, who somewhere far from Ithaka is either dead or is wandering (far and wide).'

ἐφείται here describes the present state of Odysseus resulting from a past action, while ἀλάληται indicates the present frequentative sense - 'is still wandering over and over again.' Or it could be interpreted also as a present state: 'has wandered and is lost.' The emphatic sense of both the verbs is heightened by τῆλε.

§ 176. The frequentative nature of the verb ποταμικός also gives the perfect form of this verb an intensive meaning. Only two perfect forms of this verb occur in the Epics - one in the simile and the other in a gnomic statement. The Greeks leaving the ships are compared with swarms of bees. It is at that time, πεποτηθαται is used frequentatively as follows:
- 'And as the tribes of crowded bees come from some hollow rock, ever in fresh procession, and fly clustering among the flowers of spring, and some on this side and some on that hover around thick; even so many tribes marched forth by companies from ships and tents before the low beach to the place of assembly.'

Here πέτονται 'they fly' gives a simple present meaning (continuous), while πεποτήσαται 'they go on flying', 'hover around excitedly') has a frequentative meaning. In this simile, the chief point of comparison is to indicative the vast number: 'the soldiers come out of the ships in an endless succession.'

So too the following:

οὐ γὰρ ἐτὶ σάρκας τε καὶ ὀστέα ἵναι ἔχουσίν, ἀλλὰ τὰ μὲν τὸ πυρὸς κρατηρὸν μένος ἀλέθομένοι ὀμνῷ, ἐπεὶ κὲ πρώτα λήγῃ λεύκῃ ὀστέα θυμός, φυχὴ δ' ἢστ' ὄνειρος ἀποκαταμένη πεπότησαι.

- 'For their nerves no longer have flesh and bones, but the mighty force of burning fire subdues them, when first the mind leaves the white bones, but the soul flying away flutters incessantly like a dream.'
§ 177. In one passage of the Rgveda, the perfect form of \( \text{āpat} \) 'to fly' is also used in a simile and signifies a present meaning in association with the present forms:

\[
\begin{align*}
\text{pra} \ s\text{i} \text{m} \text{ ādīt} \text{y}ō \text{ as} \text{ṛj} \text{at} \text{ vidh} \text{artā} \text{ ā} \text{r} \text{tām} \text{ sīndh} \text{avo} \text{ vāruṇas} \text{ya} \text{ yanti} / \\
\text{nā} \text{ śrām} \text{yanti} \text{ nā} \text{ vī} \text{ muṇc} \text{antye} \text{tē} \text{ vāyo} \text{ nā} \text{ paptū} \text{ r} \text{ag} \text{h} \text{uy}ā \text{ pār} \text{ij} \text{man} /,
\end{align*}
\]

[RV. 2.28.4.]

- 'The Āditya (= Varuṇa), the upholder, has created all this water; the rivers flow by the might of Varuṇa; they weary not, they never stop, they fly (constantly) with swiftness like birds upon the whole earth.'

Here the perfect form paptuh signifies a present meaning (in a simile with birds) in accompaniment with the other two present forms śrāmyanti and muṇcanti. In the first foot, the imperfect asṛjat, though refers to a past action, but still present because of its consequences, does not effect the second line.

§ 178. The intensive meaning of \( \text{pepatai} \) can be deduced in the following passage from a negative-positive contrast:

\[
\begin{align*}
\text{... out' āνεμοιοι \ tινάσσεται \ oύτε \ pοt \ δυμβρφ} \\
\text{δεύτε \ oύτε \ χιων \ έπιπίλναται, \ αλλα \ μάλι' \ α'θρη} \\
\text{pέπταται \ āνέψελος, \ λευκη} \ \delta' \ \text{ζπιδεδρομεν} \ α'γιλη.
\end{align*}
\]

[Od. 6.43-45.]

- 'Neither is it shaken by winds nor even wet with rain, nor does snow fall upon it, but the air is indeed outspread clear and cloudless, and over it hovers a radiant whiteness.'
§ 179. Similarly in describing the city of the Cimmerians,

\[
\text{τίταται, with } επί \text{ in } \text{tmesis} \text{ used intrinsively,}
\]

heightens the present meaning by means of a negative-positive contrast, the perfect form being used at the end of the series:

\[
\ldots \text{οὐδὲ ποτ' άυτοῦς}
\]

\[
\text{γενέσθαι ὡς τοίχων πρὸς οὐρανῶν ἱματισμένας,}
\]

\[
\text{οὐδὲ ὀψὶν στειχίῳ πρὸς οὐρανῶν ἄστερδεντα,}
\]

\[
\text{οὐδὲ δὲ ἀν ἀφ' ἐπὶ γαῖαν ἀπ' οὐρανόθεν προτράπηται,}
\]

\[
\text{ἀλλ' ἐπὶ νυξ ὥλη τίταται δειλόθεντοι βροτοῖς.}
\]

[Od. 11.15-19.]

- 'Never does the bright sun look down on them with his rays either when he mounts the starry heaven nor when he turns again to earth from heaven, but baneful night is spread (or stretches) over wretched mortals.'

§ 180. The corresponding Sanskrit perfect active form \text{tātānā} (\(\sqrt{\text{tān}}, \text{ 'to stretch'}\)) in the following hymn also shows a present meaning:

\[
\text{Vṛ suparṇo antārikṣaṇyaḥkhyad gabhirāvepā ásuraḥ sunīthāḥ /}
\]

\[
\text{Kvędānīṃ sūryaḥ kāś ciketa katamāṁ dyāṁ raśmīr asya tātānā //}
\]

[RV I.35.7.]

- 'The bird (i.e. referring to Savitṛ = Sun) has traversed the atmospheric regions, (He is) of deep inspiration, the divine spirit, who protects well,. Where is the sun now? Who knows (or understands) it? To what heaven does his ray extend?'

Here the existence or continuity of a situation brought about by a completed process is emphasized by the perfect tātānā.
Similarly also the perfect form ririkṣa, meaning 'lay extend' or 'lay stretched' shows a present meaning in the following Indra hymn where the activities of Indra are stated:

prá hṛ ririkṣā Ṟajasā divō antebhyaspāri /
nā tvā vivyāca rájah indra pārthivamānu Svadhāṁ vavakṣitha //

[RV. v 88.5.]

- 'You, with your might, extend beyond the ends of heaven, O Indra, the earthly region (or 'terrestrial space') does not contain you, you move towards your own abode.'

§ 181. In the following speech κέμηκας has a present emphatic meaning, although unaccompanied by any emphatic particle:

άνδρι δὲ κέμηκωμι μένος μέγα οἶνος ἀξέει, 
ὡς τούνη κέμηκας ἀμύνων σοῖσιν ἔτρυσιν.

[II. 6.261-62.]

- 'When a man is (utterly) exhausted, as you are indeed exhausted now by defending your fellows, wine greatly increases his strength.'

§ 182. The intransitive use of the perfect active τέτηκα, 'am worn out', 'am dissolved in tears' 'waste away in tears', seems to have indicated a present intensive meaning in the following speech of Helen:

ἀλλὰ τὰ γ' ὅπκ ἐγένοντο· τὸ καὶ κλαίουσα τέτηκα.

[II. 3.176.]

- 'But those things indeed did not come to pass; wherefore I pine away (or 'am worn out') with weeping.'
§ 183. \( \beta \varepsilon \beta \rho i \varepsilon \) and \( \beta \varepsilon \beta \rho \varepsilon \alpha \varepsilon i \) are stronger in meaning than the corresponding present forms.\(^{32}\) Two examples are found, one in each poem. The literal meaning is preserved in the following:

\[ ... \varepsilon \varepsilon \zeta \varepsilon \varepsilon \tau \iota \delta \varepsilon \tau \rho \alpha \varepsilon \zeta \iota \ \sigma \iota \tau \alpha \mu \nu \ \kappa \varepsilon \varepsilon \iota \nu \ \eta \xi \ o\iota \nu \ k\varepsilon \beta \rho \varepsilon \alpha \varepsilon \iota \nu. \]

[Od. 15.333-34.]

- 'And (their) polished tables are heavily laden with bread, and meat, and wine.'

Here the intensity lies in the notion of heaviness.

The second occurs in a simile and in a metaphorical sense:

\[ \delta \varepsilon \ \delta \ ' \ \upsilon \ \delta \ \lambda \alpha \lambda \lambda \pi \iota \ \pi \alpha \varepsilon \alpha \ \kappa \varepsilon \iota \nu \ \beta \varepsilon \beta \rho i \varepsilon \ \chi \theta \nu. \]

[Il. 16.384.]

- 'And just as the whole black earth labour hard beneath a tempest.'

The intensity of meaning as found in \( \beta \varepsilon \beta \rho i \varepsilon \) really signifies 'is weighted', 'is surcharged with', as \( \kappa \varphi \) the clouds were a heavy burden on the earth.' Similarly is the case with \( \beta \varepsilon \beta \rho \varepsilon \alpha \varepsilon i \nu \) - tables 'are full of', 'are so heavy with' - indicating the enormous quantity of things.'

§ 184. The perfect of \( \pi \varepsilon \ell \omega \), 'to be persuaded,' therefore, 'believe', 'trust', is used in the following place with present intensive meaning:

\[ ... \ \delta \ \tau i \ ' \ \Lambda \chi \alpha \iota \nu \ \iota \pi \kappa \iota \alpha \iota \iota \ \tau e \ \pi \varepsilon \pi \o \lambda \varepsilon \ \kappa \iota \ \delta \rho \mu \alpha \iota \ \kappa \o \lambda \lambda \iota \tau o \iota \iota \iota \iota \iota \nu. \]

[Il. 23.285-86.]
- 'Whoever the Achaeans trusts completely (or has utter faith) in his horses and his well fastened chariots.'

... οἷον περ ἀνήρ μαραμένοις πέποιθε, καὶ ἐὶ μέγα νεῖκος ὄρηται. [Od. 16. 97-98 =115-16.]

- 'In whose fighting a man trusts even if great strife arises.'

Two other examples of πέποιθα are also found with a present meaning:

... δημιν ἐγώ γε μαραμένοις πέποιθα σωσάμεναι νέας ἅμας. [II. 13. 95-96.]

- 'I do trust in your fighting to save our ships.'

Similarly in the following lines πέποιθα is found in a present+perfect- sequence and in a positive-negative contrast which creates an emphasis to the perfect.

αὕτως μὲν νέος εἰμὶ καὶ οὗ πω χεροὶ πέποιθα ἄνδρ' ἀμαθωσαθαι, ...

[Od. 16. 71-72; Cf. 21. 132-33.]

- 'I am myself young, and I do not yet trust in my hands to defend (me) against a man.'

... οἱ περ ἐμεῖο ὀπλᾶσεροι γεγάσι πεπολέασόν τε βὴθην. [II. 4. 324-25.]

- 'Who are more youthful than I and have (full) faith in their strength.'
§ 185. κέκευθε also shows a present intensive meaning in the following two places:

"δειν τε πᾶνλις ἠδὲ κέκευθε."

[II.22.118.]

- 'All that is kept really hidden in this city.'

"ἄλλ' ἄγε νῦν θυγκ κλε Νέστορος ἰπποδάμωλον
eδόμεν ἵνα μὴ τιν ἔνι στήθεσοι κέκευθε."

[Od.3.17-18.]

- 'But come now, go straightway to Nestor, tamer of horses. Let us see what counsel is completely hidden away inside his mind.'

§ 186. The status of ἄνωγα Ἰδ, an old Epic unreduplicated perfect with present (emphatic) meaning, is much less uncertain with regard to its intensity. It is guessed from the nature of the meaning of this verb that originally this verb carried an emphatic and perfective meaning: "follow one's command and finish with it."

Whether the emphatic meaning of the verb is associated with the "loudness of voice" necessary to command someone is a matter of speculation. But, perhaps, gradually this emphatic meaning is lost altogether due to constant use, and becomes a simple present. In many Homeric instances the intensive meaning of ἄνωγα is not easily discernible, unless they are interpreted as 'peremptory command', e.g.:

"ὥ γέρον, ἀλλότε μὲν σε καὶ αὐτίδασκαί ἄνωγα."

[II.10.120.]

- 'Oh old man, at another time I command you to blame him.'

Here it is not clear whether the sense is either present (due to the use of ἀλλότε ) or in anyway emphatic. It could be interpreted as
'Peremptory command'.

\[ \ldots \text{περὶ οὗ μὲν ἐγὼν ἄκοντας ἄνωγα νῦς ἐπισελμος ἁλαδ' ἐλκεμέν υἷς Ἀχαίων.} \]

[Π.14.105-06.]

- 'But I do not urge (lit. command) the sons of the Achaeans to draw the well-benched ships to the sea.'

\[ \tauὐμβον δ' οὗ μᾶλα πολλὰν ἐγὼ πονέσθαι ἄνωγα, ἄλλ' ἔπεικεα τοῖον. \]

[Π.23.245-46.]

- 'But I do not order you to rear a very huge tomb (for him) but a moderate one of such a kind.'

Other examples\textsuperscript{35} also could be discussed in the light of the above remarks.

§ 187. \textit{λελόγχασι} ("they in fact have honour") may have a present intensive meaning in the combination of \textit{ζύοει} and \textit{τεθνασίν} in the following passage when Odysseus describes the two sons of Leda whom he meets in the infernal region:

\[ \text{où καὶ νέρευεν γῆς τιμῆν πρὸς ζηνός ἐχοντες ἡλιοτε μὲν ζώος' ἐτερήμεροι, ἡλιοτε δ' αὐτὲ τεθνασίν' τιμῆν δὲ λελόγχασιν ἵσα θεοῖς.} \]

[Od.11.302-04.]

- 'Who, even in this world below are honoured by Zeus, and live one day in turn, and the other they are dead; and they have indeed a full share of honour like that of the gods.'

§ 188. This Homeric sense is found in one of the Indra hymns, where also the perfect of the verb "to die" as well as "to live" is used side by side:
vidhūṁ dadṛṇāṁ sāmane bahūnāṁ yūvānaṁ sāntaṁ palitō jagāra /
devāsya pasya kāvyāṁ mahitvā 'dyā mamāra sā hyāḥ sāmāna36 //

[RV.10.55.5.]

- 'The grey-haired swallows the warlike (men), the scatterer of many foes, in battle being young; behold the power of the deity; by his might he dies today and he is alive tomorrow.'

Here adya indicates that the sense is present: he is dead today (= he dies today) and hyāḥ (= paredyuh by Sāyana) he is alive tomorrow.

All the perfect forms jagāra, mamāra and samāna express a present meaning.

(ii) 'Stative' Perfect.

§ 189. The perfect indicative of some verbs denotes the present state, mental or physical, resulting from the accomplishment of a prior action. The state may be that of the subject or of the object. It may be permanent or of short duration. In most cases the forms are found in the passive or active in an intransitive meaning. Homer uses the perfect of a fair number of verbs in this way. They include verbs of the following categories of action. This aspect of the present perfect can be translated into English by the auxiliary 'be.'

§ 190. The perfect indicative passive forms of some verbs of striking, viz., βάλλω, ἐλαθω, and οὔταξω, in Homer refer to the state of the subject. As, for example, the passive perfect form of βάλλω in the following examples denotes the state of the
subject without the association of any action whatever:

οφνυσθε, Τρις μεγαλμοι, κεντορες ἐπιων·
βεβληται γαρ ἀριστος 'Αχαιῶν, οὐδὲ ε ὑμι
ἡ δὲ ἀναχθεσθαι κρατερὸν βέλος ...

[Il. 5.102-04.]

-'Arise great-hearted Trojans, you, drivers of horses. The best
man of the Achaeans is wounded, and I think he will not endure the
mighty shaft for long.'

βεβλητι κενεὼν διαμπερές, οὐδὲ σ' ὡ
ηρὸν ἦτ· ἀναχθεσθαι· ἐμοὶ δὲ μέγ' ἐυχος ἑωκας.

[Il. 5.284-85.]

- 'You are wounded right through the belly, and do not think you will
endure for long; but to me you have granted great glory.'

βεβληται, οὐδ' ἀλλον βέλος ἔφυγεν· ὡς οὐκελόν τοι
νεματον ἐς κενεὼν βαλὼν ἐκ ἑμὸν ἐλέσθαι.

[Il. 11.380-81.]

-'You are wounded, my shaft has not sped in vain; would that I had
smitten you in the lowest part of your belly, and taken away your life.'

In the following passage both the perfect indicative and participles
are used to describe the conditions of the fighters;

τίπτε τ' ἡρ' ὡδ' Ἀχιλεὺς ὀλοφυρεται νίας Ἀχαιῶν,
ὀσοὶ οὔ δὲ βέλεσιν βεβλησαν; οὐδὲ τι οὔδε
πένεσες, ὅσον ἀρκατα κατὰ στατὸν· οἱ γὰρ ἀριστοῖ
ἐν νησίου κέαται βεβλημένοι οὐτάμενοι τε.
βεβληται μὲν ὁ Τυδείδης κρατερὸς Δυσμής,
οὔτασται δ' ὁδυσεῦς δουρικλυτός ἡδ' Ἀγαμέμνων·
βεβληται ἐκ καὶ ἑυρύπυλος κατὰ μηρὸν ὀλυτῷ·
tοῦτον δ' ἀλλον ἐγὼ νέον ἤγαγον ἐκ πολέμου
ἀπὸ νευρῆς βεβλημένον.

[Il. 11.656-68 of which 659-61 = 16.24-26.]
Here all the perfects and participial forms refer to a condition: the sons of the Achaeans are wounded (ll. 656-57); the best men lib smitten (ll. 658-59); Diomedes is wounded (l. 660); Odysseus is wounded along with Agamemnon (l. 661, it seems that this verb is used for stylistic variation); Eurypylus is wounded (l. 662); and I have brought another wounded hero from the battle (ll. 663-64). In l. 658 the perfect suggests a present state - 'what grief is abroad (or is in the air) throughout the camp.' The aorist in l. 663 refers to an event in the recent past.

The following occurs in a perfect plus present combination:

\[\text{ης τι βέβηκαί, βέλος δέ σε τείρει ἀκωκή;}\]

[ll. 13.251.]

- 'Are you wounded, and does the point of a dart distress you?'

§ 191. So too the perfect of ἔλανω which is used in the sense of striking:

\[\text{ἐλκος μὲν γὰρ ἔχω τόδε κἀρτερόν, ἀμφί δέ μοι χεῖρ}
\text{δεξιῆς ὀδύνησιν ἐληλαταί, οὐδέ μοι αἶμα}
\text{τερσήναι δύναται, βαρύθει δέ μοι ἵμως ὑπ' αὐτοῦ.}\]

[ll. 16.517-19.]

- 'For I have this grievous wound and my arm is pierced on both sides with sharp pangs, nor can the blood be staunched; and my shoulder is sore because of it.'

The other form which differs in meaning will be discussed in § 213.
§ 192. Similarly the perfects of some verbs of dying are also used to refer to a state. The following passage which contains the perfect of ἐνέσκω will illustrate this:

πολλοὶ γὰρ τεθνάσι κάρη κομδώντες Ἀχαϊοι.

[II. 7. 328.]

- 'Many long-haired Achaeans are dead.'

So also

ἡ μᾶλα δὴ τέθνηκε Μενοίτιοι ἀλκίμος νῖβς, σχέτλιος.

[II. 18. 12-13.]

eὶ δὲ ἡδὲ τεθνάσι καὶ εἶν 'Αἴδαο ὑμοὶσιν.

[II. 22. 52.]

καὶ γὰρ ἐμὸς τέθνηκεν ἀδελφὸς, οὗ τὶ κάσιστος 'Ἀργείων'

[Od. 4. 199-200.]

§ 193. Secondly, there are combinations of perfect and present in an adversative sentence. In the following example the contrast adds emphasis to the statement. The present in this case is continuous, while the perfect refers to a state.

οὐ γὰρ πω τέθνηκεν ἐπὶ χῶνὶ δὲος Ὀδυσσέας, ἄλλῃ ἔτι ποὺ ἡμὸς κατερύκηται εὐρέι πῶντῳ νῆσῳ ἐν ἀμφιρύτῃ, ...

[Od. 1. 196-98.]
(of which 1. 196 = 11. 461.)

- 'For goodly Odyssey is not yet dead on the earth, but still is kept alive on the wide sea in a sea-girt isle.' ....

§ 194. The third is the reverse of the second. It is the present
and perfect combination of the verbs of living and dying respectively.
The present signifies the continuous sense and the perfect a state:

' Ἀτρεΐδη, τί με ταῦτα διερέατοι; οὐδὲ τι οἶδα, 
ζωεὶ ὡς γ’ ἡ τεθνηκε.'

[Od. 11.463-64.]

- 'Son of Atreus, why do you ask me about these? I do not know at all, whether he (still) lives (or is living) or is dead.'

Compare further: ζωεὶ ὡς γ’ ἡ τεθνηκε

in Od. 2.132 = 4.110 = 837.

§ 195. In the following examples the same sequence is maintained, but they are combined with two particles ετὶ with ζωεὶ and ἡδὴ with τεθνηκε, where ἡδὴ gives a past reference to the perfect in an if-clause:

η που ετὶ ζωεὶ καὶ ὅρὴ φῶς ἡλιοῦ, ἡ ἡδή τεθνηκε καὶ εἰν 'ἄλδα οὐμοισιν.

[Od. 4.833-34 = 20.207-08 = Cf. 15.349-50 and 24.264.]

- 'If anywhere he still lives (or is living) and sees the light of the sun, if or, he is already dead and in the house of Hades.'

§ 196. The perfect indicative of καταθνῆσκω (where κατά reinforces the meaning of the perfect) may resemble the English idea 'quite dead'37 (i.e. absolutely dead, no sign of life at all). It also indicates the state of the subject.

ἐκ φλόγοι, ἄνερες ἢστε, καὶ αἰὼν ἡράς ἐνὶ τυμπ 
ἄλλων ἀνθρώπων, ἐπὶ δὲ μνήσασθε ἐκαστὸς 
παῖδων ἢδ’ ἄλοχων καὶ κτήσος ἢδ’ τοκῆων, 
ἡμὲν ὀτεὶ με τῶν αὐτοῦ καὶ ἦν κατατεθνῆκας.

[II. 15.661-64.]
'O (my) friends, be men, and think of your reputation in the world. Remember each of you, your children and wives, your property and your parents, whether in the case of any they are alive or are dead.'

§197. The presence of τηλέθει or τηλε intensifies the stative meaning of ἔφθιται in the following passages.

αὐτίκα τεσσαράς ἐπεὶ οὐκ ἔρπ ἐμελλον ἐταλάρι
κτεινομένῳ ἐπαμύνας ὁ μὲν μάλα τηλέθει πάτρης
ἔφθιτ', ἐμεῖο δὲ ὅσεν ἀρῆς ἀλκτήρα γενέσθαι.

[Π1.18.98-100.]

- 'Would that I were now dead, since I was not destined to give aid to my comrade when he was being killed. Far, far from his own land he lies (or is) dead, he did not receive help from me to protect him from destruction.'

ος που τηλ' Ἰθάκης ἦ ἔφθιται ἦ ἀλάληται.

[Οδ.20.340.]

§198. πέφαται and πέφανται also refers to a state in the passages quoted below.

叚 φίλοι, ἀνέρες ἔστε καὶ ἀλκιμον ἠτορ ἔλεος,
ἀλλήλους τ' αἰδείσθε κατὰ κρατερᾶς ὑμᾶς
ἀλδομένων δ' ἀνδρῶν πλέονες σοι ἢ πέφανται,
φευγόντων δ' οὕτ' ἢρ' κλέος δρνυται οὕτε τις ἀλὴ.

[Π1.5.529-32.]

- 'My friends, be men and choose hearts of valour, and heed each other in the fierce conflict. Of those who take heed more are saved than are slain, but for those who flee there is no glory nor any safety.'
Here πέφανται is used to indicate an indefinite present meaning (perhaps based on past experiences) with gnomic sense.

In a similar type of example πέφαται is used side by side with πεφησεται to maintain a balance of "before and after" in the following extract:

[Il. 15.139-40.]

- 'Many a finer and stronger man than he has surely been slain before and surely will be slain again.'

Here are some more examples which refer to a present state:

[Il. 17.164.]

- 'For such a man is he whose squire has been slain.'

[Il. 17.689-90.]

- 'And the best man of the Achaeans Patroclus is slain.'

[Od. 22.54-55.]

- 'But now he is slain (or lies slain) as was his due, but you spare the people of your own.'

[Il. 19.27.]

- 'For the life is struck out of him.'
Like τέθνηκα, some examples of the perfect of ἀλλυμι (for others see §§ 95, 260) also refer to a state:

... ἀνὴρ δ' ἁριστος ἁλωλε,
Σαρπηδὼν, Διὸς νίδος.

[II. 16. 521-22.]

- 'And the best man is dead, Sarpedon, the son of Zeus.'

The same idea is expressed in the following:

... τοῖος γὰρ ἀνὴρ ἁριστος ἁλωλε
σῶς πάτες.

[II. 24. 384-85.]

... ἐ γὰρ ἁλωλας ἑπλοξοπος, δε τε μιν αὐτήν
βόσκευ, ἔχες δ' ἀλόχους κεδώας και νήπια τέκνα.

[II. 24. 729-30.]

- 'For truly, you, its guardian are dead, who defended and kept
safe good wives and little children.'

§ 200. In the next passage, ἁλωλε is used in a present +
perfect sequence. The present gives a continuous sense, while the
perfect a state.

ἐσθεταλ μοι οἶνος, ἁλωλε δὲ πλονα ἤργα.

[Od. 4. 318.]

- 'My home is being devoured, and my fertile tilled land is completely
ruined.'

§ 201. ἄπόλωλε (where ἀπὸ gives a perfective sense) is
used along with διέφθορας which is intransitive, 40 "be ruined."
"be lost", "be done for."

μανύμμενε, φρένας ἤλε, διέφθορας. ἦ νῦ τοι αὕτως
οβατ' ἀκουέμεν ἐστς, νῦος δ' ἄπολωλε και αἰδώς.

[II. 15. 128-29.]
- 'You mad man, distraught in mind, you are beside yourself. Surely indeed you do not even have ears to hear, and your understanding and sense of right are gone from you.'

Here both διέφθορας and ἀπόλωλε show the intransitive passive use of the perfect. ἀπόλωλε (is gone') combined with ἐστι gives an intensive force being the second of a pair. διέφθορας literally meaning "you are dead (in your wit)", and then metaphorically, "you are deranged, mad" etc. suggests the state of a person.

§ 202. So too with συνέρρηκται:

...οὐδὲ τι ἠβης ἐπιεται, ἀλλὰ κακοῖς συνέρρηκται πολέεσσιν.

[Od. 8.136-37.]

- 'He in no way lacks the strength of youth but his is already shattered by many hardships.'

§ 203. The perfect of δακρύω also shows a resultant state in the following passage. It means 'are bathed in tears', 'are drenched with tears' etc.

τίπτε δεδηφάκυσαί, Πατρόκλεες, ἡπτε κοβρη νηπιῆ ... [II.16.7-8.]

- 'Why are you bathed in tears, O Patroclus, like a baby girl.'

Here δεδηφάκυσαί is the result of δάκρυα θερμὰ χέων as indicated in 1.3.

Similarly the following:

ἡμαρ δ’ ὁρφανικὸν παναφθεῖλα παιδὰ τῆηετι· πάντα δ’ ὑπομνήμμεκε, δεδάκρυνται δὲ παρεται.

[II.22.490-91.]
'But the day when a boy is orphaned makes them wholly without companions. And in all things his head is bowed low, and his cheeks are bathed in tears (or are filled with tears).'

\[\text{ύπομνήμυκε} \text{ is a present intensive perfect. See § 173.}\]

So also

\[\text{'I sweated when I saw (him), and my eyes are full of tears, when I call to mind Odysseus.'}\]

\[\text{δεδάκρυνται δὲ παρεῖα} \text{ [Od. 20.353.]}\]

- 'your cheeks are bathed in tears.'

\[\text{§ 204.} \text{ In the following the perfect indicative of } \text{ἐγελὼσ}\]

is used with the combination of present and refers to the state of the Trojans. It means - "are in a state of wakefulness", "lie awake".

\[\text{οἱ δὲ ἐγρηγοροῦσι φυλασσόμενοι τε κέλονται ἄλληλοις.} \text{ [Π.10.418-20.]}\]

- 'As many as (there are) hearths of fire of the Trojans, these who are on duty are fully awake and they call to one another, to keep watch.'

\[\text{§ 205.} \text{ The passive perfect of } \text{ἐννυμι, occurring four times in the Odyssey, also expresses a present state of affairs in the following passages:}\]

\[\text{ἡ δὲ ἑλεφώ, κακὰ δὲ χρῶτ εἶματα εἶμαι, πτωχεῖς δὲ ἀνὰ ὅμοιον, ἀναγκαῖη γὰρ ἐπεξεῖ.} \text{ [Od. 19.72-73.]}\]
'Is it because indeed I am ragged, and am clad in ragged, poor garments on my body, and go begging through the land? For necessity compels me to do so.'

Cf.


υῦν δ' ὁτι ὄνπω, κακὰ δὲ χροτ ἐλματα εἶμαι.

[Od.23.115.]

Cf.

ἐν κόνι ἄγχι πυρὸς, κακὰ δὲ χροτ ἐλματα εἶμαι.

[Od.11.191.]

αὐτὸν σ' οὐκ ἀγαθὴ κομιδὴ ἔχει, ἀλλ' ἡμα γῆρας

λυγρὸν ἔχει σ' αὐχμεῖς τε κακῶς καὶ δεικνέα ἔσσαι.

[Od.24.249-50.]

- 'You are not well cared for yourself but you are in the grip of dismal old age, and you are squalid and clad in foul garments.'

§ 206. In the following two instances the perfect passive of ὅρωμι denotes a state:

τὸ σε πόδας νῆψω ἀμα τ' αὐτῆς Πηνελοπείης

καὶ σέθεν εἶνεκ', ἐπεὶ μοι ὅρωται ἐνδοθεὶ ἑμὸς

κηδεσίν.

[Od.19.376-78.]

- 'Therefore I will wash your feet and at the same time both for your sake and for Penelope herself since my heart is excited within with cares.'

The form seems to be a late creation from the intransitive ὅρωρε.

(If an old form were conceivable, it would perhaps be *ὅρωται.)

واجب καὶ ἕμοι δίχα ἑμὸς ὅρωται ἐνθα καὶ ἐνθα.

[Od.19.524.]

- 'Thus my mind is roused dividedly hither and thither.'
§ 207. τέθηπα expresses a state in the following passage:

τέκνον ἔμοι, θυμὸς μοι ἐνὶ στῆθεσι τέθηπεν,
οὐδὲ τι προσφάσαι δύναμι ἐπος οὐδ' ἔρεσθαι
οὐδ' εἷς ὁμο ἱδέσθαι ἐκαντίου.

[Od. 23.105-07.]

- 'My Child, my heart in my breast is indeed lost in amazement, and I am unable to speak at all, nor to ask a question, nor to look him in the eye.'

So also the other example which occurs thus:

ὡς σε, γύναι, ἄγαμαι τε τέθηπα τε, δεῦδα δ' αἰνῶς
gούνων ἤφαιναι.

[Od. 6.168-69.]

- 'And in like manner, lady, I do marvel at you, and am amazed, and fear greatly to touch your knees.'

(iii) The present perfect with completed and resultant action.

[Perfecta Praesentia]

§ 208. Apart from those examples mentioned above, the force of intensity seems to have loosened in a good deal of perfect indicative forms in Homer. They seem to have been used with present meaning and are rendered into English by the present. In this case, the perfect marks the enduring result rather than the mere completed act. These perfect forms, which are normally termed 'perfecta praesentia', do not in nature differ very much from the other perfects mentioned before so far as their temporal significance is concerned. In a given context these present perfect forms indicate positive results. That is why the perfect present of some verbs is mostly met with the description of the
works of art, or of natural phenomena, and with the verbs expressing some position or movement. As, for example, in the following, the instances of the perfect of ἄκατω, expressing the meaning of the verb "to be" are met with present meaning. It seems that the intensive meaning of these examples mentioned below is weakened due to its frequent use. For instance, in answer to Agamemnon's statement - τά δὴ νῦν κάντα τελέται (line 48), Nestor alters that statement by using τετεθάναι with κατερήμικεν:

- 'Indeed, these things are here at hand, neither could Zeus himself that thunders on high, fashion them otherwise. For, indeed, the wall is fallen down which we trusted would be an impregnable defence both of ships and of ourselves.'

The answer to the question νῦν in the perfect shows that Nestor wants to point out the present situation of the thing and ἄτομα also points in the same direction. κατερήμικεν also refers to the present situation of the event (See § 259 below).

Here are some further examples:

καὶ δὲ κά τοι ἐπεστὶ, διστρεφὲς, αὕτη δὲ ἐθέλησθα, ὅτι τοι ἐν μεγάλοιοι καθόν τι ἄγαθὸν τε τετυχται οἰχομένῳ οὐθέν δολιχὴν δοῦν ἄργαλέῃν τε. [Od. 4. 391-3.]

[II. 14. 53-56.]

[Od. 4. 391-3.]

[II. 14. 53-56.]
'But he may also tell you, child of Zeus, if you may wish, what bad and good is wrought in your halls while you have been gone on a long and painful journey.'

This example may have some past reference "have come to pass (and are in fact present)", but it seems that the present situation is greatly emphasized.

οὐ γὰρ ἐτ' ἄνυχετα ἔργα τετεῦχαται, οὐδὲ τι καλῶς οἶκος ἐμὸς διδώλε.  

[Od.2.63-64.]

'For deeds are done past all enduring, nor is it good any longer that my house has perished.'

Although the action seems to be past here, an enduring result in the present is emphasized, and hence it can be considered present.

δεῦτε, δόω μοι ἐπεσθὼν, ἵωμ', ὅτιν' ἔργα τέτυκταί.  

[II.22.450.]

'Come here, you two and follow me, that I may see what deeds have come to pass.'

This example may signify recent past extending into present, but it seems that the present sequence is intended.

δαση δ' ὑψορφωλο ἄφρη θαλάμῳ τέτυκταί,  
(ἀνέρος ἀφνευσθο) ἐν κλητο' ἀρρυν.  

[II.24.317-18.]

'The door is in fact high ....... and it is well provided with bolts.'

This is a descriptive passage. Both the perfect indicative and participle are similar in their meanings.
consider, son of Dardanas, what has happened really demands a shrewd mind.'

"For on account of the revered guest these things are made, the escort home and pleasant gifts, which we give to him to show our friendliness. A stranger and supplicant is as good as a brother to a man, whose heart has the slightest bit of understanding.'

Here the first тетуктаи seems to refer to the actual present - "this in fact what we are doing" - while the second is general - "this is in fact what happens."

"But of men there is no mortal that lives, nor any full grown youth who could easily unfasten it; since a great token is wrought in the well fashioned bed; and I, and no other, laboured in making it.'

Here тетуктаи gives the idea of: "there is in fact a great "seal" on the bed."
... ενθα δε οι κλυτα δωματα βενεσι λυμνης,
χρυσα, μαρμαροντα, τετεχατα, αφειτα αει.

[II.13.21-22.]

- 'Where in the depths of the wood are built for him his glorious
mansions of gold, shining, always imperishable.'

Here αφειτα αει implies that the situation is present.

"Ηρη, ...
ἄλλον μεν κεν ξυγγε θεων αλεγενετάων
δεια κατευνήσαμι, και αν ποταμον δέεθρα
'Οκεανογ, δς περ γένεσις πάντεσι τέτυκται.

[II.14.244-46.]

- 'Hera, I easily might lull to sleep any other of the everlasting
gods, and even the stream of the river Oceanus which is in fact the
source of all things.'

It seems to be a universal statement, and hence τέτυκται expresses
a present sense.

ἐσθύν και το τέτυκται, δτ' άγγελος αόσιμα ειδη.

[II.15.207.]

- 'It is indeed a good thing when a messenger has knowledge of
good news.'

... (πέφαται) ...
Πάτροκλος, μεγάλη δε ποθ εαναοις τέτυκται.

[II.17.690.]

- 'Patroclus is slain and he is sorely missed by the Danaans (i.e.
yearning has come to pass, and is in fact with the Danaans.)'

ὦς και ξυγγε, ει δη μοι δμοιη μοιρα τέτυκται,
κελσομ' επει' κεθάνω.

[II.18.120-21.]
- 'Thus if I in fact have a like fate (I) shall lie low, when I (will) die.'

ηὺ πως ἠλλικήν αἰδέσοται, ἥ′ ἔλεγον, γῆρας καὶ ὥν τῷ γε πατήρ τοιςόδε τέτυκται, Πηλέος...

[II.22.419-21.]

- 'If so he may respect my age and have pity on my old age; and yet he does have a father as old as I am, even Peleus.'

Ἀλνεᾶ, καλεδὼν σε, καὶ ἔθελον περὶ ἑόντα, πάντων ἄνερόπων οβέσσα μένος, δεὶ κέ σεν ἄντα ἔληθ ἀμυνόμενος ἕνητος ὅσ νῦ καὶ σοὶ τέτυξαι.

[II.16.620-22.]

- 'Aeneas, it is difficult for you, although you are exceedingly valiant, to quell the might of all men who may come fighting against you, and you also are in fact a mortal.'

ἡ τοι μὲν τρηχεία καὶ οὐχ ἵππηλατός ἓστιν, οὐδὲ λίπην λυπή, ἀτὰρ οὐδ' εὖρεία τέτυκται.

[Od.13.242-43.]

- 'Truly, it is rough and not fit for driving horses, nor it is very barren, though it is not in fact broad.'

ἄλλος ἐπὶ μὲν ἐγὼν ὑπερμόν ἐσαναβάσα λέεσομαι εἴς εὐθῆν, ἢ μοι στονδέοσα τέτυκται.

[Od.19.594-95.]

- 'But in truth, I am going up to my supper room and will lie on my bed, which is very (or certainly) sad for me.'

ἡ γὰ ρ' αὕτως πόλεμος τι κακός καὶ φυλοποι αἰνὴ ἔσοται, ἡ φυλότητα μετ' ἀμφοτέρους τέτεις ζεός, δεὶ τ' ἄνερώπων ταμής πολέμου τέτυκται.

[II.4.82-84 of which 84 = 19.224.]
- 'Indeed, again there will be an evil war and the dreadful battle-cry, or Zeus makes friendship between both, who is in truth steward of the war of men.'

δόση δ' αἰγανής βιπή ταναῦθο τέτυκται.

[[II.16.589.]]

- 'And as much as is the flight of a long javelin.'

κρείσσων αὐτῇ Διός γενεὶ ποταμῷ τέτυκται.

[[II.21.191.]]

- 'The race of Zeus is more powerful than a river.'

λαμπροτάτος μὲν ὃς ἔστι, κακὸν δὲ τε σῆμα τέτυκται.'

[[II.22.30.]]

- 'That, indeed, is the brightest, but it is an evil token.'

... αὐτὰρ ἔπειτα

δοσεὶ Πατρόκλου Μενοετίδαο λέγωμεν

ἐὗ διαγινώσκοντες' ἀριφράδεα δὲ τέτυκται.

[[II.23.238-40.]]

- 'But then let us gather the bones of Patroclus, son of Menoetius, distinguishing them accurately; for they are in fact easy to discern.'

ἡ μάλα δὴ γάμον ἄμμι πολυμνήστη βασιλείᾳ

ἀρτύει, οὐδὲ τί οἶδεν, ὡς οἴ φόνος ὕπ τέτυκται.

[[Od.4.770-72.]]

- 'Truly indeed the much-wooed queen is preparing a marriage for us, and she does not know at all that death is ready for her son ("awaits for her son").

... οὔ μὲν γάρ τι χοικότα τοῖς τέτυκται

δῶματα θαλῆκων.

[[Od.6.301-02.]]

- 'For the dwellings of the Phaeacians are not in fact like them.'
- 'Take this embroidered belt, and place it in your bosom, on which all sorts of charms are embroidered (or stitched).'

... περὶ τοῦ μένος, οὐδὲ τὴ γυῖα κάμνεις. ἥ ἐβ νυ σοῦγε σιδῆρεα πάντα τετεύχαται.

[Od.12.279-80.]

- 'Your strength is above (measure), your limbs are not weary; surely your limbs are made of iron?'

ἀλ μὲν γὰρ κεράσσι τετεύχαται, αλ δὲ ἐλέφαντι.

[Od.19.563.]

- 'For some (i.e. portals of dreams) are made of horns, and others of ivory.'

§ 209. Similarly κεκράανται, occurring in τίμεσις with ἔπει, describes a work of art and has a present meaning in the following passage:

... ἄργυρεος δὲ ἔστιν ἀπάς, χρυσῶ δ' ἐπὶ χεῖλεα κεκράανται, ἔργον δ' Ἡφαῖστος.

[Od.4.615-17 = 15.115-17.]

- 'It is all of silver, and the edges thereof are in fact finished with gold: it is the work of Hephaestus.'

§ 210. So too ἐπισκηπταὶ which is used in describing the house of Odysseus:

ἐξ ἐκέραν ἐτερ' ἔστιν, ἐπισκηπταὶ δὲ οἱ αὐλὴ τοῖχῳ καὶ ἑρυκχοῖς, ἑθραὶ δ' εὐερείας εἶς ὧ τικλύδες.

[Od.17.266-68.]
There is one story after another, and his hall is adorned carefully with a wall and coping, and the doors are well-fenced.'

The two present verbs also refer to the present situation which is being experienced at the moment of speaking.

§ 211. The Sanskrit root *taks*, 'to fashion' is used in the perfect active indicative and the sense is present in the following hymn:

tvám indra náryo yáň ávo nín tīśthå vātasya suyújo vāhiśthän /
yám te kávyá uśdnā mandínam dád vṛtrahānām páryam tatakaśa vájram //

[RV.1.121.12.]

- 'O Indra, well-wisher of men, you mount the horses whom you protect, who are nimble as the wind, are well-yoked, and are the best bearers; he has fashioned the strong and inspiring enemy-killing thunderbolt, the slayer of Vṛtra, which Usanā, the son of Kavi, gave you.'

Here "you have fashioned the Vajra" may be regarded as equivalent to "you are the maker of the Vajra."42

§ 212. Similarly in the following passages the perfect forms of some verbs are used to describe works of art or natural phenomena. As, for example, ἀμφιδεδίνηται occurs twice, once in each poem, to describe works of art. In the Iliad it occurs in the description of the corselet of Asteropaeus:

dósow oî áoríska, tòn 'Asteropailou áphíórou, xálkeou, ò péric xeuìma faiinov kadositérolo ἀμφιδεδίνηται.

[II.23.560-62.]
"I will give him a corset that I took from Asteropaeus; (it is made) of bronze, and on it there runs all round it a casting of bright tin."

But in the Odyssey, it is used to describe the sword of Odysseus:

\[
\text{δῶσω οἱ τὸδ’ ἄρο παγχάλκεον, ὃ ἐπὶ κάρη πάργυρη, κολεῦν ὃ νεοπράσσου ἐλέφαντος ἀμφιδεδίνηται.}
\]

[Od. 8.403-05.]

"I will give him this sword, all of bronze, whereon (is) a hilt of silver, and a sheath of newly sawn ivory encloses it completely.'

§ 213. So also ἐλήλαταί, which describes an existing situation:

\[
... \text{περὶ δ’ ἐρκος ἐλήλαται ἀμφιτέρωθεν.}
\]

[Od. 7.113.]

"A hedge runs about it on either side."

§ 214. Similarly, τετύχηκε which describes the harbour of the city of Laestrygones, shows a present meaning in the following:

\[
\text{ἐνθ’ επεὶ ἐς λιμένα κλυτὸν ἡλλεομεν, ὅν περὶ πέτρη ἡλβατος τετύχηκε διαμπερὲς ἀμφιτέρωθεν.}
\]

[Od. 10.87-88.]

"When we have come to the fine harbour, around which a sheer cliff runs continuously.'

§ 215. In ἀναδέδρομεν which occurs in describing the floating island of Aeolus, the perfect expresses a lasting condition or attitude which gives it a present meaning:

\[
\text{πᾶσαν δὲ τὲ μιν περὶ τεῖχος χάλκεον ἄρρηκτον, λισσὴ δ’ ἀναδέδρομε πέτρη.}
\]

[Od. 10.3-4.]
- 'And round it all is an unbroken wall of brass, and a smooth rock runs up it (or 'rears up', 'towers').'

The same phrasal unit is repeated in Od. 5.412 for which see § 131. Cf. the aor. ἀνέδραμε, of plants growing up, and children.

The expression perhaps comes from these contexts.

§ 216. In the description of Olympia ἐπιδεδρομεν has also a present meaning and is used with πέπταται. In the following, these two forms are used in a negative-positive contrast found in the last two items of a present-pluperfect sequence:

οὔτ᾿ ἀνέμοιοι τινάσσεται οὕτε ποτ᾿ ὁμβρυ ἔσεται οὕτε χιών ἐπιπληνάται, ἀλλὰ μάλι’ αἴθρη πέπταται ἀνέφελος, λευκὴ δ᾿ ἐπιδεδρομεν αἰγή.

[Od. 6.43-45.]

- 'Neither is it shaken by winds nor even wet with rain, nor does snow fall upon it, but the air is indeed outspread clear and cloudless, and over it hovers a radiant whiteness.'

§ 217. The other instance of ἐπιδεδρομεν used in a series of other perfect forms, shows also a present meaning in the description of a static scene:

ἄ δειλοῖ, τι κακὸν τόδε πάσχετε; νυκτὶ μὲν ὑμέων εἰλθαται κεφαλαὶ τε πρόσωπα τε νέρῃ τε γούνα, οὐμωγὴ δὲ δέδη, δεδικημέναι δὲ παρεῖλαι, αἴματα δ᾿ ἐγραφαί τοῖς καλαῖς μεθυμαί. εἰδώλων δὲ πλέον πρόθυμον, πλείη δὲ καὶ αὐλή, ἐμέεων οὕπο ἐρεβοῦν· ἤθελος δὲ οὐρανοῦ ἔξαπθωλε, κακὴ δ᾿ ἐπιδεδρομεν ἄχλυς.

[Od. 20.351-57.]
'Ah, wretched men, what is this evil that you are suffering?
Your heads and your faces are shrouded in night and your knees
beneath you; the sound of wailing is kindled, and your cheeks are
bathed in tears, and the walls and the fair rafters are sprinkled with
blood. And the porch is full of ghosts and the court is (also) full
of them hastening down to Erebus beneath the darkness, and the sun
is gone from heaven and an evil mist invades over all.'
This passage describes the very near future scene, as if it were
already happening. All the perfect forms here employed set forth
the present state of an affair. Some are used with a very strong
emphasis. εἴλαιαται ("are wrapped up completely"),
δέδηκρυνται ("are filled up with tears") and ἐρράδαται
("are sprinkled") are used to describe a present picture. The only
occurrence of δέδη (lit. "is lighted up", "is ablaze") here
meaning (a wild shriek) "peals forth" is used intransitively. The
present of δέδη, though very rare, is used to mean "to kindle",
"to light up". εἰπε in εἰπεῖε ἔπειδρομεν gives an intensive
meaning of the verb τρέχω (or δρέχω) of which the perfect
form (without any preverbs) is not found in Homer (Cf. also ἀναδέδρομε
in § 215). ξεαπόλωλε ("is blotted out") is passively used to
describe the condition of the sun.

§ 218. Similarly ἀναβέβροιεν 43 which occurs in a simile
describes a natural scene; e.g.:

οἶνον δὲ τρέφει ἐρυνών ἀπή ἐρείπηλές ἐλαίης
χώρα ἐν οἰσπόλῳ, ὅ ἐλείς ἀναβέβροιεν ὕδωρ.

[ Π. 17. 53-54. ]
- 'And as a man nurtures an olive sapling in a lonely place, where water blows (bubbles up) abundantly.'

§ 219. This verb can be compared with the Sanskrit verb vi + ud "to moisten", or "to cover up with moisture", the perfect (Vyūdhā) of which occurs in one of the descriptive passages of the Earth in a present sense:

\[ kṛṣṇāṁ niyāṇāṁ hārayāḥ sūparṇā apō vāsanā dvāmūtpatanti / tá ánavṛtran sādanaṁ rtāsyād id gṛtēna prthivīm vyūdōh /\]

\[ [AV. 6.22.1.] \]

- 'Dark the descent; the birds are golden-coloured; they fly up to the heaven clothing the waters; they have come down here again from the seat of righteousness, and then immediately all the earth is moistened with 'ghee' (fatness).

§ 220. ἔρχαται is a descriptive perfect and hence is used in a present sense in the following two instances:

\[ ... ὅ δ' ὑστερος ὁρνυτο χαλκῷ \\
Πάτροκλος· τοῦ δ' οὐ χαλκῷ ἐλυο τέλος ἐκφυγε χειρὸς; \\
ἀλλ' ἔβαλ' ἐνθ' ἀρα τε φρένες ἔρχαται ἄμφ' ἄδινὸν χηρ. \]

\[ [II.16.479-81.] \]

- 'But Patroclus afterwards rose up with his brazen spear, and his spear did not fly from his hand in vain, but smote him where the midriff encloses his throbbing heart.'

Here ἔρχαται gives a vivid description of a present situation, while ὁρνυτο, ἐκφυγε and ἔβαλε are used in a past sense whose actions are done in a single stroke.
In the following έρχαται is used in a simile:

επαροί δὲ τοι ἐνι Κλρνης
ήρχαται ως τε συς πυκνως κενθμωνας ἑχοντες.

[Od.10.282-83.]

- 'But your comrades are penned (or shut up) like swine in close-barred sties.'

§ 221. As was said above (§ 120), out of many occurrences of the perfect indicative of λυω, only one seems to have been used with present meaning in a paratactic addition to a short simile.

ψ δὲ θεος ναυτησιν ελεδομενοισιν ἐδωκεν
όφρων, ἐπει κε κάμωσιν ευξέστης ἕλατησιν
πόντων ἑλαυνοντες, καμάτῳ δ᾽ υπὸ γυια λελυνται,
ὡς ἄρα τῳ Τρώεσιν εἰλεδομένοις φανήτην.

[II.7.4-7.]

- 'And as a god gives to longing seamen a breeze, when they become weary of rowing the deep (sea) with well-polished oars, and their limbs are quite limp with weariness, so then appeared these two to the longing Trojans.'

Here the perfect is followed by ἐπει κε in the subordinate clause and then is paratactically added to πόντων ἑλαυνοντες.

The picture described here is the experience of a situation which is equally applicable to all time. And hence it is present.

§ 222. A somewhat similar figure is found in the Odyssey, where τέτροφεν is also used paratactically and with present meaning.

παύροι δ᾽ ἐξεφυγον πολλης ἀλὸς ἢπειροῦδε
νηχόμενοι, πολλὴ δὲ περὶ χροτ τέτροφεν ἀλης,
ἀσπάσσοί δ᾽ ἐπέβαν γαῖς, κακότητα φυγόντες.

[Od.23.236-38.]
- 'And but few make their escape from the grey sea to the shore by swimming, and brine sets thick all over their skin, and gladly they set foot on the land and escaped from their evil case.'

Here ἐξέφυγον and ἔπέβαν are gnomic aorists in a simile, and περὶ ... τέτροφεν balances with νηχώμενοι (present with perfect), and the construction is paratactic.

§ 223. The present meaning of ἐπιτετράπται is evident in the following two passages:

αὐτὸμαται δὲ πῦλα μύκον οὐρανοῦ, ἢς ἔχον ὅραι,
τῆς ἐπιτετράπται μέγας οὐρανὸς Ὀλυμποῦ τε,
ἡμὲν ἀνακλίναι πυκνὸν νέφος ἡ ἐπιτετράπται.

[II.5.749-51.]

- 'And of their own accord grated the gates of heaven which the Hours had kept, who have full charge of heaven and Olympia, whether to throw open the thick cloud or to shut it.'

ψι λαοῖ τ' ἐπιτετράφαται καὶ τόσα μέμηλεν.

[II.2.25.]

- 'To whom the peoples are entrusted and so many cares belong.'

§ 224. The perfect passive of ἐφάπτω meaning 'is applied to especially of fate or suffering' is used with present meaning in the following:

οὐ γὰρ ἔτ' ἀμφὶς 'Ολύμπια δῶματ' ἔχοντες
ἀθάνατοι φράζονται ἐπέγναμψεν γὰρ ἄπαντας
"Ἡρη λιοσομένη, Τρώεσσι δὲ κηδε' ἐφῆπται.

[II.2.13-14 = 31-32.]
Here κηδε' εφήπται, meaning 'anxiety lies heavily upon' (the Trojans), expresses the emotion in the passive. This perfect follows οὐ γὰρ ... ἀθάνατοι φράζονται, 'For the immortals are no longer divided in counsel' a present sequence. The aorist ἐπέγναμφε 'has bent' referring to a past event, is an explanatory parenthesis.

Besides the above instance, εφήπται occurs in three other places in the formulaic expression ὀλέθρου πεῖρατ' εφήπται 'the cords of destruction are made fast upon the Trojans.' (II. 7. 402; 12. 79; Od. 22. 41). It signifies a present sequence resulting from past action. These sentences, which contain ηδη, δή and νῦν, indicate the present meaning.

§ 225. In the following descriptive passage, the use of two perfects, κέχυται and εἴλυται (so also in Od. 20. 352, See § 217), amidst a series of present forms, in a simile, gives them a present meaning. It is the description of snow falling heavily on different parts of land:

καὶ τ' ἐφ' ἀλὸς πολιτῆς κέχυται λιμέσοι τε καὶ ἄκταις,
κυμα δὲ μιν προσπλάξον ἐρύκεται, ἀλλα τε πάντα
εἴλυται καθόπερθ', δι' ἐπιβρόσῳ ἄλος ἔμβρος.

[II. 12. 284-86.]

- 'And the snow is scattered (lit. 'strewn') over the harbours and shores of grey sea, but only the wave as it rolls in (lit. approaching) keeps off the snow, but all other parts are swathed (lit. 'covered', 'wrapped') over, when the shower of Zeus presses heavily.'
So also the other two occurrences of κέχυνται:

ας μέν τ' ἀγχιστώναι ἐπ' ἄλληρας κέχυνται,
ἀλλ' ὁ ἐμισιμαῖος βασιλεὺς ἐξῆλθεν αὐτής
δε μεμιμώς Τρόδος τοῦ γενή κρατερὸς λαμπής.

[Il. 5.141-43.]

- 'They (i.e. sheep) are indeed thrown close upon one another; but he (i.e. the lion), being eager, leaps out of the deep fold; thus stout Diommedes eagerly mingled with the Trojans.'

οι δ' τε πόντες
κόμαι' ἀλὰς ποεῖντες ἐκ' φαιμάθοισι κέχυνται.

[Od. 22.386-87.]

- 'And they (i.e. fish) all, yearning for the waves of the sea, lie heaped upon the sands.'

§ 226. With regard to ἐμισος, signifying a present meaning, there is a divided opinion. The dictionaries say that the perfect of μεθρομαῖ 47 is ἐμισος, ἐμισος, etc. But some say that it may be possibly an aoristic form. This form only occurs from times in Homer and always with τιμῆς. Veitch thinks that in Il. 15.189 and Od. 11.338 they are used as perfect, while in Il. 1.278 in an aorist sense. But it seems feasible that the perfect is more recognisable in Il. 1.278 as well as in others, than the aorist. In Il. 1.278, the word is used in gnomic sense. Let us consider the passage:

μήτε οὐ τόνοι ὁμαίσες κερ ἄδων ἀποκαλέσω κομδήνν,
ἀλλ' ἐκ, δι' οὗ πρώτα ὄψειν γέρας νείς ἀλαλών
μήτε οὐ, Πηλέας, ἰερέλ' ἐμείκαναι βασιλῆς
ἀντιβήν, ἐκεῖ οὐ κοι' ὄμολης ἐμισος τιμῆς
απατοῦχος βασιλεὺς, ὑπ' τε ζευς ἱδώνδος ἑὼνευν.

[Il. 1.275-79.]
- 'Though brave, do not take away the maid, but leave her to him since the sons of the Achaeans first gave her to him as his prize. And don't you wish to contend, son of Peleus, in opposition to the King; since a sceptre-bearing King never has honour the same as that of ordinary kings to whom Zeus gives glory.'

The purport of this is "Never has (any other) sceptre-bearing King obtained (= "obtains", or "does in fact get") honour equal (to that of Agamemnon). Here the divine right of king is emphasized; and therefore, to oppose such a king (as Agamemnon is) would be blasphemous. This is a question of past experience which is accepted as applicable to the present and indeed to all times. In this sense it can be taken as a perfect as also in

τριχθα δὲ πάντα δέδασται, ἐκαστὸς δ’ ἐμορε τιμῆς

(Il.15.189) discussed in §138. Here in this passage it is used in association with an aorist ἐδωκεν which has a past significance.

Similarly in the following the perfect sense is noticeable:

Φαίηκες, πῶς ὡμιλὴν ἀνὴρ δὲ φαίνεται εἶναι εἶδος τε μέγεθὸς τε ἕπε φρένας ἐνδον ἔσθε; ἐξείνοις δ’ αὖτ’ ἐμός ἔστιν, ἐκαστὸς δ’ ἐμορε τιμῆς.

[Od.11.236-38.]

- 'Phaeacians, what do you think of this man's physique, stature and inner mental equilibrium? He is moreover, my guest, though each of you shares in this honour.'
In the following ἕμορε suggests that the meaning is present and therefore ἕμορε could be considered as perfect:

τὸν δὲ ἔδειν Κάδμου θυγάτηρ, καλλίσφυρος Ἦνω, Δευκοθέη, ἢ πρὶν μὲν ἔκεν βροτὸς αὐθήσεσα, νῦν δὲ ἀλὸς ἐν πέλαγεσσι θεῶν ἔξ ἕμορε τιμῆς.

[Od. 5. 333-35.]

- 'But the daughter of Cadmus, Ino, the fair-footed, saw him, even Leucothea, who, before, was immortal of human speech (lit having speech), but now she has (won) a share of honour from the gods among the waves of the sea.'

§ 227. In all instances but one (Od. 10. 5), the perfect of γέγονομαι seems to have been used in a present sense. The initial intensive meaning, if any, is generally weakened (as in ὄδα, ἑοίκα, τέτυκται, etc.) due to its constant use. Here the perfect of this verb is almost equivalent to verb "to be". As, for example, in the passage quoted below, γεγάσει is used with πεπολέσας, both signifying a present meaning:

οἱ περ ἐμεῖο
ἀπλότεροι γεγάσει πεπολέσασιν τα βῆμαν.

[II. 4. 324-25.]

- 'Who are more youthful than I and have full confidence in their strength.'

Here are some further examples:

ζεύ πάτερ ἀργυρεραυνε, ἔποκ τέ τοι ἐν φρεσί θήσων.
ἡ άνήρ γέγονὲ ἔσελθος, ὡς ἀργεόσισιν ἀνάξει.

[II. 19. 121-22.]

- 'Father Zeus, hurler of bright lightening, I will place a word in your mind. There is already a good man who will reign over the Argives.'
- 'But he may come) to the land of the Phaeacians, who are by nature godlike.'

- 'But five dear sons are in fact in the palace.'

Here Nausicaa's intention is to describe the present situation of the house, and hence γεγάδαις is present. The meaning "have been born and are living" tends to be weakened to the simple sense "are in fact", "are now", "are".

- 'And in it (i.e. the land of the Cyclops) there are (or live) many wild goats.'

(Conceivably the Greeks imagined that there was some affinity between γεγάδαις and γαῖα "land." They may also have transferred the natural sense of ἐγγεγάδαις "to dwell in" to the simple γεγάδαις. [Or ἐν..γεγάδαις could be a case of tmesis])

- 'Of whom also in this house there are twelve children, six daughters and six sons who are fully grown up.'
It may be thought here that the perfect is, perhaps, used in a past sense. But it seems possible that the perfect might have referred to the present situation rather than the fastness of the action.

Αὐτὰρ ἐπεί τῷ ἦκουσε Ποσειδάων ἐνοσίχθην, ἢ ἐς Σχερίνην, δὴ τὰς Φαέθηκες γεγάδην.

[Od.13.159-60.]

- 'But when Poseidon, shaker of the Earth, heard this, he proceeded to go to Scheria, where the Phaeacians live.'

Here the perfect is followed by two aorists ( ἦκουσε and ἢ ) which are used in a past narrative sense.

[Od.24.84-85.]

- 'Thus it might be visible from afar from the sea to those men, who are now living and who will be hereafter.'

[Il.4.40-42.]

- 'When I, being eager, wish to destroy that city, wherein men dear to you do dwell, that you should not delay at all my anger, but allow me to do it.'

[Il.6.492-93.]

- 'But war will be a care to all the men, who live in Ilum, but most of all to me.'
- 'Consider now, how you alone with the people who live in Ilium, are to save the city and town.'

τέσ γῆ, τέσ δῆμος, τένες ἀνέρες ἐγγεγέασιν;

[Od. 13.233.]

- 'What land is this? What people are they? What men live in this land?'

§ 228. In the following passage, the perfect jajāna meaning literally 'has engendered' is practically equivalent to 'he is the father of ....'50 and therefore gives a present meaning.

tám u śtavāma yā ima jajāna vīśvā jātānyāvarānāsmāt

āndreṇa mitrām didhiṣeṣa gīrbhīr úpo nāmobhīr vṛśabham viṣeṣa //

[RV. 8.96.6.]

- 'Let us praise him (i.e. Indra) who has engendered these worlds and creatures, all things that have sprung from him; may we win Mitra along with Indra with our praises, and may we wait upon (him) with adoration.'

§ 229. In the following passage, the perfect of φυώ51 is followed by the pluperfect of the same verb. The pluperfect shows an indefinite past action, while the perfect is used with present meaning:

πρωτον γάρ μιν ἵνα βάλε στήθος παρὰ μαζὸν

dēxiōn · ἀντικρυ δὲ δὲ ἱ' ὣμοι χάλκεου ἐγχος

κλέαν · ο ὥ' ἐν κοινήσι χαμαὶ πέσειν άγελρος ὀς,

η ρα τ' ἐν εἰμαμενή ἐλεος μεγάλωλο πεφύκει

κατη, ἀτάρ τε οἱ θησί έπ' ἀσρωτήτη πεφύκαν;

[II. 4.480-84.]
First he hit in the chest near his right breast as he came forward; but the brazen spear came straight forwards through his shoulder, and he fell on the ground in the dust, like a slender poplar-tree, which also had grown in the water-meadow of a great marsh, but boughs have grown on its highest top.

The next three examples occur in descriptive passages:

ένθα δὲ δένδρα μακρὰ πεφύκασι τηλεθώντα.

[Od. 7.114.]

- 'And there grow trees, tall and flourishing.'

ένθα δὲ κοσμήται πρασιαὶ παρὰ νεκρῶν δρχν
παντοίαι πεφύσιν, ἐπηετανόν γανόωςαί.

[Od. 7.127-28.]

- 'And there grow all kinds of vegetable-beds laid out in order along the extremity of the garden, flourishing throughout the year.'

αὐτὰρ ἐπὶ κρατὸς λιμένος ἰδεῖ ἄγλαδν ὑδωρ,
κρήνη ὑπὸ σπείους περὶ δ᾽ ἀγειροὶ πεφύσατιν.

[Od. 9.140-41.]

- 'But at the head of the haven flows limpid water, a fountain from under a cave, and around (it) grow poplars.'

The perfect of ἐμφύω, too, occurs in a present meaning in the following descriptive passage:

... δὲ τε πρῶται τρίχες ἐπποιὸν
κρανῶ ἐμπεφύασι, μάλιστα δὲ καριδον ἐστιν.

[Π. 8.83-84.]
- 'And where the foremost hairs of horses grow abundantly in their skull, and it is an especially deadly spot.'

§ 230. πέφυκα can be compared with the perfect of $\sqrt{bhū}$, 'to be', which is also used to signify a present meaning. In the following Indra-hymn, babhūva shows a present meaning in association with the present Vijayante and ha'vante:

$$\text{yāsmān nā rtē vijāyante jānāso yām yūdhyamānā āvase hāvante / yō viśvasya pratimānām babhūva yō acyuta-cyūt sā jānāsa īndraḥ //}$$

[RV.2.12.9.]

- 'Without whom men do not conquer, whom, when fighting, they invoke for help, he who is in fact the match of the universe, and who (is) the mover of the immovable, he, O men, is Indra.'

Here babhūva, though literally may mean "has been a match and is still so", emphasizes the present position of Indra being last in the series. "Men cannot win (nā vījāyante), rather they solicit his help (hāvante), because he is, in fact, (babhūva) the match" .... - is the intended sense of the hymn.

Even the perfect of $\sqrt{as}$, 'to be', though very rare because normally replaced by the perfect of $\sqrt{bhū}$ as in Greek εἰμι $\geq$ πέφυκα, shows a present meaning in another Indra-hymn:

$$\text{yāsyanakṣā duhitā jātvāsa kās tām vidvān abhi manyāte andhām / katarō menfim prāti tām mucāte yā īm vāhāte yā īm vā vareyāt //}$$

[RV.10.27.11.]
'Whose daughter has been (or is) ever blind, who, knowing her, will honour the blindness; which of the two lets loose on him his anger, he who leads her home, or he who woos her?'

Here the word ἧντ, 'ever', gives the effect of a present meaning.

§ 231. Similarly ἐργίζεται, together with other present verbal forms, is used in a descriptive passage as follows:

Εὐδα οὖς οἱ πολύκαρπος ἄλω ἐργίζεται,
τῆς ἡτερον μὲν ἡελίσπεδον λευρᾶ ἐν τῷ χώρῳ
τέρσεται ἡελίῳ, ἐτέραις δ' ἄρα τε τρυγώσωιν,
ἐλλας δὲ τραπέσουι.

[Od. 7.122-25.]

- 'And there, too, his fruitful vineyard is planted, one part of which, the sunny area on level ground, is dried by the sun; while other grapes men are gathering, and others, too, they are treading.'

Here ἐργίζεται, side by side with other three verbs, viz., τέρσεται, τρυγώσι, and τραπέσουι, gives a present meaning. The simple meaning is - "there is a garden full of plants."

§ 232.

So too the perfect of ἐπισευόω, which describes the present mental feelings. Of the three occurrences of ἐπέσουταί, two are in protasis and one in causal clause. In the protasis, it occurs as follows signifying a present meaning.

φεύγε μᾶλ', εἴ τοι ἄγγελος ἐπέσουταί, οὔτε σε ἐγὼ ἔγνω
λίσσομαι εὐνεκ' ἐμέο μένειν.

[Il. 1.173-74.]

- 'Flee by all means, if your heart is bent upon (it); nor do I entreat you for my part to remain on my account.'
Similarly,

εἰ δὲ τοι αὐτῷ θυμός ἐπέσυνται ὡς τε νέεσθαι.

[II. 9.42]

- 'But if your own mind is eager to return.'

The other example occurs in a causal clause expressing the statement of a person:

ἡδὲ γὰρ μου θυμός ἐπέσυνται δῆφ' ἐκαμύνων
Τρώεσσ... ...

[II. 6.361-62.]

- 'For already my mind is bent upon giving aid to the Trojans.'

§ 233. 

δεδώμημεσθα occurs in a present plus perfect combination in the following:

ἄλλοι μὲν γὰρ πάντες, ὡσοὶ ἔσοι εἶσ' ἐν 'Ολυμπῷ,
σοὶ τ' ἐπιπέλεσονται καὶ δεδώμιμεσθα ἔκαστος.

[II. 5.877-78.]

- For all the other gods, indeed, as many as there are in Olympus, are obedient to you, and are entirely subject to you each one of us.'

Although δεδώμημεσθα could be interpreted as a past reference continued into the present, its past reference seems to be of minor importance. The present sense is vital: "we obey you and are your servants", "are your thralls."

§ 234. 

In a similar way, in one of the descriptive hymns of Mitra, the perfect middle form of \( \sqrt{yam} \) (\( yemre \)) 'to submit' is used with present meaning in association with the present verb \( \text{bibharti} \) (\( \langle bhr, 'to support' \):

Mitrāya pānca yemīke jānā abhiṣṭi-sāvase /
śa devān viśvān bibharti //

[RV. 3.5.8.]
- 'The five peoples (= all mankind) submit to Mitra, strong to help; he supports all the gods.'

§ 235. The presence of νυν underlines the present meaning of the passive perfect form of καλυμμι in the following passage:

\[\tau\nu\nu\nu\mu\eta\pi\omicron\tau\varepsilon\kappa\alpha\iota\sigma\upsilon,\ \gamma\omicron\upsilon\nu\alpha\iota\iota,\ \alpha\pi\delta\ \pi\alpha\sigma\alpha\nu\ \delta\lambda\epsilon\sigma\sigma\epsilon\varsigma\ \\dot\alpha\gamma\lambda\alpha\zeta\eta\nu,\ \tau\nu\nu\nu\ \gamma\epsilon\ \mu\epsilon\tau\alpha\delta\ \delta\mu\omicron\rho\omicron\sigma\varsigma\iota\varsigma.\]

[Od.19.81-82.]

- 'Therefore, woman, you too beware lest you too someday lose all the glory whereby you now are outstanding, (or pre-eminent) among the handmaids.'

§ 236. This Greek verb καλυμμαι can be compared in meaning with the Sanskrit abhi-bhū, 'to surpass', 'excel', the perfect active form of which is also used with present meaning in the following Mitra hymn:

\[\text{abhi yò mahinà divam Mitró babhúva sapráthāh} / \text{abhi śrávobhíh pr̥thivím} //\]

[RV.3.59.7.]

- 'Mitra, the well-known, is superior to (lit. excels) heaven by his prowess, (he) is superior to earth by his glories.'

Here the qualities of Mitra are described, which are always present in Him, and hence it is present.

§ 237. Out of many occurrences only one example of βεβλήματι is used in a present sense in the following passage:
αὔτὰρ ἐπὶν ἔλεγεν ἑρὸς τεθαλυγὰ τῷ ὀπώρῃ,
pάντη οἷς κατὰ γουνὸν ἀλὼγς οἰνοπέδου
φύλλων κεκλιμένων χειμαλαί βεβλήμαται εὔναι.

[Od. 11. 192-94.]

- 'But when summer comes and rich autumn, a bed on the ground
  is laid for him, of leaves that have fallen all about on the fruitful
  ground of his wine-bearing vineyard.'

§ 238. The perfects of some verbs describing the position of a
thing are also used with present meaning. These perfect verbs
signify the outcome of the completed action as a resulting state.
They do not really describe the idea of continuity or duration (which
perhaps, may be an inherent element of their meaning), but simply
the result of an action as an accomplished fact. The perfects of
some of these verbs are used intransitively. As, for example,
ἔστημα means "I have set myself" and therefore, "I stand"
(firm). The present is transitive in a causal sense, and the perfect
is intransitive. The following examples will illustrate this.

Τρῶες δ', ὡς τ' ὕλες πολυπάμονος ἀνήρδες ἐν αὐλῇ
μυρίᾳ ἔστημασίν ἀμελγόμεναι γάλα λευκὸν
ἄρηκες μεμακυῖα, ἀκοδουσάς ὅπα ἄρνων,
ὡς Τρῶων ἀλαλητὸς ἀνὰ στρατὸν εὐρὺν ὀρῷρειν.

[II. 4. 433-36.]

- 'But the Trojans, like sheep that stand unnumbered in the fold of
a very wealthy man, to be milked of their white milk, bleating
incessantly hearing the voice of their lambs, so the cry of the Trojans
arose through their wide army.'
Here ἔστηκας, "stand still", "stay where they are" gives a present meaning in a simile, and μεμακυναῖ was intensive, while ὅρωπεῖ refers to a past action.

Here are some further examples:

'Iδομενεὺς δὲ ἔτερωθεν ἐνὶ Κρήτεσι δεδὸ ἔστηκ', ἀμφὶ δὲ μὴν Κρητῶν ἄγοι ὕγερκθονται.

[Π.3.230-31.]

- 'And on the other side Idomeneus stands fast among the Cretans like a god, and the chiefs of the Cretans are gathered together round him.'

εἷ περ γὰρ τ' ἄλλοι γε κάρη κομῶντες Ἀχαῖοι δαντρὸν πόσιν, σὸν δὲ πλεῖον δέπας αἰεὶ ἔστηκ', ὡς περ ἐμοὶ, πικειν ὅ τε τῇμος ἀνόγοι.

[Π.4.261-63.]

- 'Ἡ, indeed, the other long-haired Achaeans drink their portion, yet your goblet always stands full, as if for me to drink, when my mind bids me.'

... ἀλλὰ τὶς ἄγχω ἔστηκ' ἀθανάτων νεφέλη εἶλμενὸς ώμους.

[Π.5.185-86.]

- 'But one of the immortals stands (firmly) near, his shoulders wrapped in cloud, ...'

Here the perfect participle also describes the resultative state.

§ 239. In the following passages the perfect is in contrast with μενέμεν which signifies a durative sense:
- 'And you stand (firm) but do not even exhort the other people to remain and (to) defend their wives.'

Πατρόκλου ἐπάμυνον, οὐ εἰνεκα φύλοπις αἶνη ἔστηκε πρὸ νεῶν.

- 'Give aid to Patroclus, for whom the dreadful combat stands (i.e. 'remains' or 'never ceases') in front of the ships.'

ἔστηκε ἔνυλον αὖν ὅσον τ' ὄργυι ὑπὲρ αἶνη, ἢ ὄρυγον ἢ πεῦκης'

- 'There stands a dry stump, as it were a fathom's height above the ground, either of oak or of pine.'

Unlike Hector and the Achaeans, the stump is incapable of movement.

ηὔς δὲ μοι ἢ δ' ἔστηκεν ἐπ' ἄγροιν νόσφι πόλης, ἐν λιμένι 'Ρεῖθρῳ ὑπὸ Ἡής ύληντι.

- 'And (this) my ship lies ready (i.e. lies waiting, lit. stands) in the open country far from the city, in the harbour Rheithrum beneath the woody Neius.'

tίς πόλευν εἴς ἄνδρῶν; πόθι τοι πόλις ἢ δὲ τοιχῆς; ποῦ δὲ νηὺς ἔστηκε ἐσῇ, ἢ σ' ἦγαγε δεύρο ἀντιλέσου ἐ' ἑτάρους; ἢ ἐμπόρος εἰληλοῦνες νηὺς ἐπ' ἄλλοτρῆς, οἶ δ' ἑκβησαντες ἔβησαν. 
- 'Who are you among men and from where? Where is your city, and where your parents? And where stands the swift ship that brought you here and you godlike companions? Are you come on a foreign ship as a passenger, or have they landed you and gone away?'

This passage is used in a present + perfect and past sequence. 

εἰς, ἔστηκε and εἶληλουθας refer to the present situation, while ἤγαγε and ἔβησαν refer to the recent past.

In the passage cited below both the perfect and the participle have a present meaning:

τὸν τῷ γ' ἐσταότες πενθελετον, οὐδὲν δὲ σφι χαίται ἐρημέδαται, τῷ δ' ἐστατον ἄχνυμενοι κήρ.

[Il. 23.283-84.]

- 'For they (two) stand and mourn for him, and their manes reach right down to the ground, and they stand still heavy at heart.'

Here are some further examples:

αἱ τ' ἐπέει οὖν ἐκαμον πολέος πενθόλοο θέουσαι, ἐστάος', οὐδ' ἄρα τίς σφί μετὰ φρεσὶ γίνεται ἄλκη.

[Il. 4.244-45.]

- '........ stand still', 'stand idle' ........

.........

parer δὲ σφιν ἐκάστω δίζυγες ἐπιοὺ ἐστάοι, ...

[Il. 5.195-96.]

ἔρχεο. πάρ τοι δώδε. νῆες δὲ τοι ἅγχι θάλάσσης ἐστάοι, ...

[Il. 9.43-44.]

- ....... 'stand waiting' .........
- 'are set fast', 'are stuck' ......

- 'stand ready' ......

§ 240. A corresponding perfect of the Greek root is Sanskrit \( \sqrt{\text{sthā}} \) the perfect of which also shows a present meaning in the Rgveda.

Describing the characters of viśvedevas, the seer uses tasthuh ('stand firm') thus:

\[
\text{amṛyē pāṇcokṣāno mādhye tasthūr mahō divāh} / \\
\text{devatrā nū pravācyām sadhrīcīnā nī vāvrtūr vittāṃ me asyā rosāsi} \]

- 'May the five shedders (of good wishes), who live (lit. stand firm) in the midst of great (= expanded) heaven, (who) having conveyed my praises to the gods, return (speedily). Heaven and Earth, be conscious of my affliction.'

\[
\text{Samānō ādhvā svāsror anantās tām anyānyā carato devaśīste} / \\
\text{nā methete nā tasthuh sumēke nākoṣāsā sāmanasā virupe} \]

- 'The path of the sisters is common and unending; they travel it alternately, guided by the gods; night and Dawn, fair-bodies and one-minded, though of different forms, do not clash and do not stand still.'
In the following, *tasthau* is used along with the present and perfect combinations, such as, *atti*, *mimaya* and *ni-dadhe*:

*Drāhannacchāyō aparāsō árvā tasthau matā vīśīto atti gārbhah / anyāsya vatsām rīhati mimāya kāyā bhuvā ni dadhe dhemūr uḍhah* //

[RV.10.27.14.]

- 'The great (sun) is shadeless, leafless (i.e. undecaying) and ever-moving; the Mother (i.e. the builder of the world), who is liberated, stands; the germ (of the three worlds) eats (the oblations); she lows loud, fondling the offspring of another (mother); with what world has the milk cow offered her udder?'

§ 241. Compounds of this verb also occur in the perfect with the original aspectual meaning. Sometimes they are contrasted with the present. As, for example,

*τίπτε καταπτώσοντες ἀφέστατε, μνήμετε ὅ’ ἄλλους;*  

[II. 4. 34-0.]

- 'Why do you (i.e. son of Peteos) stand apart cowering and are waiting for others?'

Here the present describes a continuous act, while the perfect shows the present state resulting from prior action.

§ 242. Here again in the following two passages there is a contrast between *ἀφεστασαν* and *μάχονται*. The latter describes a continuous present, while the former describes the present state of affairs:
- 'And the brave Trojans, now that they have come over the wall, and some (of them) stand (firm) back with their arms and others are fighting, fewer against more, scattered among the ships.'

- 'But we shall exhort and urge on the others who have previously given place to their passion, and stand far away and are not fighting.'

§ 243. Here are some further examples of this compound verb:

- 'Phoebus, why then do we two stand far apart, it is not the proper thing to do when others have begun fighting.'

- 'But now, indeed, in everyway, the unnumbered fates of death which it is not possible that a mortal should flee from or avoid beset us.'

'Not long, not even yourself shall live long, but already death and stern fate (together) stand close at hand, subdued by the hands of Achilles, the noble son of Aeacus.'

§ 244. \( \pi \alpha \rho \varepsilon \sigma \tau \iota \kappa \varepsilon \nu \) can be compared with the Sanskrit \( \text{pári-tásthuh} \), which is also used with present meaning in the following Apáṃ Napat hymn:

\[ \text{Sám anyá yántyúpa yantyanyáḥ samānám īrvām nadyāḥ prnanti /} \\
\text{tam u súcim súcayo dídívāmsam apáṃ nápatam pári tásthur āpah //} \]

[RV.2.35.3.]

'Some others (rivers) flow together, while others flow to (the sea); the rivers fill the common ocean; the pure waters stand around (or tend) him, the pure and the shining sons of waters.'

Here the present meaning of the perfect is derived from the present sequence which is expressed by the verbs \text{yanti} and \text{prnanti}. The passage is descriptive.

§ 245. Similarly the perfect of some verbs of leaning, resting, etc. has also a present meaning. It describes a continuous state which has resulted from a previous action. As, for instance, the passive perfect of \( \kappa \lambda \iota \nu \omega \) describes a situation in the following passage and is used with the perfect of \( \beta \alpha \iota \nu \omega \) (with \( \delta \mu \phi \iota \) and \( \varepsilon \pi \zeta \));

\[ \text{ἄρχε δὲ Ὑμημιόνεσσι φιλοπολέμοισι μάχεσθαι,} \\
\text{εἰ δὴ κυάνεον Τρώων νέφος ἀμφιβέβηκε} \\
\text{νησοῖν ἐπικρατέως, οὐ δὲ δημημων καλάσσῃς} \\
\text{κεκλάται, κ>()->ρως ὀλύγην ἔτι μοῖραν ἔχοντες,} \\
\text{Ἀργεῖοι: Τρώων δὲ πόλις ἐπὶ πᾶσα ἐβήκε} \\
\text{τάρσυνος.} \]

[II.16.65-70.]
'Lead forth the war-loving Myrmidons to fight if indeed the dark cloud of Trojans surrounds the ships completely, and the Argives, holding still a small part of the land, lie stretched out on the shore. The whole city of the Trojans is upon us in great confidence.'

Here ἱκελίαται expresses a present state while βέβηκε with ἀμφὶ and ἐπὶ is used in a present intensive meaning. ἀμφὶ and ἐπὶ (as well as πᾶσα in the second case) give intensity.

Compare also the following:

οὐ γὰρ τις νῆσων ἵππηλατος οὐδ’ ἐυλείμων, ἀλ’ ε’ ᾧν ἱκελίαται· 'Ἰθάκη δέ τε καὶ περὶ πασέων.

[Od.4.607-08.]

- 'For none of the islands that lie stretched (or resting) on the sea is fit for driving horses, or has good meadows; and Ithaca least of all.'

The passive form of ἱγκλὲω is also used in the same sense:

Ἀνείλα τε καὶ Ἓκτορ, ἑπεὶ πόνος ὤμη μάλιστα Πρὸς καὶ Δυκῖνων ἱγκέλληται, οὐνεῖκ’ ἄριστοι πᾶσαν ἐπ’ ἰδίων ἔστε μάχεσθαι τε φρονεῖν τε, στῆτ’ αὐτοῖ, καὶ λαδὴ ἑρυκάκετε πρὸ πυλῶν πάντῃ ἐποιχόμενοι...

[II.6.77-81.]

- 'Aeneas and Hector, of all the Trojans and Lycians the toil of battle lies heavily upon you especially, for in every undertaking you are best in war and council. Hold your ground, visit everywhere and keep the people before the gates.'
So also **ποτικέκλαται**, meaning 'leans or stands against' as opposed to **προσκλίνω** 'to make to lean against', has a present meaning in the following passage:

\[\text{Εὐθα δὲ πατρὸς ἐμοῖο ἑρώνος ποτικέκλαται αὐτῇ, θῷ ὦ γε οἰνοστάτει ἐφήμενος ἄθενατος ἗κ.} \]

[Od. 6.308-09.]

- 'There, too, set close to the selfsame pillar, is set the throne of my father, whereon he sits and quaffs his wine like an immortal.'

§ 246. This Greek verb **κλίνω** (without **ποτι**') can be compared with the Sanskrit root \(\sqrt{sṛi} \), 'to resort', the perfect (śīṣrīye) of which also gives a present meaning in a simile:

\[\text{sā dasāṣṭāsārīt ātīthir gr̥hē-gr̥he vāne-vāne sīṣrīye takvavīra jvā /} \]
\[\text{jānām-jāmaṁ jānō nāti manyate viśa ā ākṣetī viśyō viśāṃ-viśāṃ jvā //} \]

[RV. 10.91.2.]

- 'He, of manifest glory, is the guest in every house, on every tree he sits (or rests) like a bird; he, benevolent to men, disregards them not, and he, friendly to all men, dwells amongst all men.'

§ 247. In the following two examples **ἐρημέδαται** has a present meaning:

\[\text{τὸν τῷ γ' ἐστατῆς πενθεὶετον, οὐδὲν δὲ σφί χαίται ἐρημέδαται, τῷ δ' ἐστατον ἄχυμένῳ ἥρ.} \]

[II. 23.283-84.]

- 'For they (two) stand (lit. standing) and mourn (lit. mourning) for him, and their manes reach right down to the ground, and they stand still heavy at heart.'
The perfect and the participle of the same verb ἔστηκε have a present meaning. Each signifies complete inactivity; and the repetition strengthens this further.

ἔστηκε ἔξυλον αὖν ὅσον τ' ὄργυι' ὑπὲρ αἵμης,

... ... ... ...

λας δὲ τοῦ ἐκᾶτερθεν ἐρημέδαται δὸς λευκῶ.

[II.23.327 & 329.]

- 'There stands a dry stump as much as a fathom above the earth,
... ... ... but two white stones are resting on either side.'

§ 248. This Greek verb can be compared with the perfect of the Sanskrit root dhr, 'to hold', 'support', which is also used with present meaning in the following hymns:

Mitrō jānān yatayati bruvāṇō, Mitrō dadhara prthivīm utā dyām /
Mitrāh krṣṭrīr ānimisābhī caste, Mitrāya havyām ghṛtāvaj juhota //

[RV.3.59.1.]

- 'Mitra stirs men (to activity) by calling (i.e. arousing them),
Mitra supports (or holds) earth and heaven; Mitra regards the people (lit. tillage) with unwinking eye, you offer the oblation with ghee to Mitra.'

Cf. also RV.10.121.1 Sā dāḍhara prthivīm dyām utēmām ....

'He (i.e. Hiranyagarbha) upbhbds this earth and heaven.'

In the following hymn dadhire gives a present meaning in connection with the present bādhante, both being descriptive in nature:

gōmātaro yacchubhāyante añjībhis, tanūso subhraś dadhīre virūkmataḥ /
bādhante viśvam abhimātinam āpa, vārtmāyēsām anū riyyate ghṛtām //

[RV.I.85.3.]
- 'When they whose mother is a cow bedeck (themselves) with anointments, they wear (= lit. put on) brilliant weapons on their bodies; they drive away every calamity, and along their tracks the fertilizing rain (lit. fatness = ghee) flows.'

\[
yātheyāṁ pṛthivī mahī dāhāremāṁ vānaspātīn /
evā dāhāra te máno jīvātave nā mṛtyave! Ťho ariṣṭātātaye ]]

[RV.10.60.9.]

- 'As this great earth holds these trees (lit. the lords of the wood), (so) he holds your spirit for your life, and not for your death, and for your security.'

Here the permanent state of the earth is described and hence it shows a present meaning.

\[§ 249. \text{In a similar way the perfects of some verbs of stretching describe the position of a thing as an effect of a resulting state. As, for example, } \text{τετάνυσται in the line below is used with present meaning in describing the harbour of the Cyclops:}
\]

\[
\text{γῆσος ἐπείτα λάξεια παρὲκ λιμένος τετάνυσται.}
\]

[Od.9.116.]

- 'Now a long island in front of the port lies stretched its length.'

\[§ 250. \text{So too the passive perfect of } \text{ἐντελών:}
\]

\[
\text{δῶρος δὲ χρυσέοις καὶ ἀργυρέοις ἱμάσιν ἐντελών, } \text{δοιαὶ δὲ περίθρομοι ἄντυγχες εἶσο.}
\]

[II.5.727-28.]

- 'And the chariot bond is stretched on straps of gold and of silver, there are two rims running round.'
§ 251. In a similar way, πέπτανται is used in a present descriptive sense with perhaps an emphasis on its meaning: "are in fact spread."

"ἀλλὰ ποι ἐν μεγάλοις Λυκάονος ἐνδέχεται δέφοι καλοὶ πρωτοπαγεῖς νεοευχέκες. ἀμφὶ δὲ πέπλοι πέπτανται: παρὰ δὲ σφίν ἑκάστῳ δέξεσθε κύπεποι ἐστάσι κρί λευκὸν ἐρεπτόμενοι καὶ ὀλύρας."

[II. 5.193-96.]

- 'But somewhere in the halls of Lycaon there are eleven beautiful chariots, first built and newly made, and round them cloths are spread; and near them by each stand the two-yoked horses feeding on white barley and rye.'

§ 252. But ὀφρεχαίαται expresses an emotional sense signifying a present meaning:

"τῶν δὲ πρόσθε. Ἐκτόρος ὄκεες ἱπποῖ ποσοῖν ὀφρεχαίαται πολεμίζειν."

[II. 16.833-34.]

- 'But the swift-horses of Hector strain hard with feet to fight for them.'

The description of this passage is literal. The horses strain with their legs. That is to say, they are eager to gallop. But this implies also a state of excitement (which is here secondary to the literal sense).

§ 253. Apart from those which are already mentioned (See §§ 76, 97) the perfects of some verbs of movement, such as, βαζόω (with
or without any preverbs, \( \text{παραβλώσω} \) etc. seem to have expressed a present meaning. When the perfects of these verbs signify present meanings, the view of the action is restricted to a specific moment of time which is the actual present. The action in this case is summed up as a total, completed act. The retrospective element is much weaker than the preponderant element of present. As, for example, some of the instances of the perfect of \( \text{βαίνω} \), other than those (II.2.134, See § 76, and II.10.252, See § 97) which are used as past and resultative perfects respectively, are met with present meaning in the following passages:

"Ἡρη, τίπτε βέβηκας; ἀνυτομένη δὲ ἐξικας.

[II.15.90.]

- 'Hera, why are you on the move and look quite astounded?'

Similarly in

\[ \text{Τρώων δὲ πόλις ἐπὶ πᾶσα βέβηκε} \]

\[ \text{θάρσουνος}. \]

[II.16.69-70.]

- 'And the whole city of the Trojans has advanced courageously.'

\[ \text{τοποῖ δ' αὐτὰ ἔασι παροτέρα, αὐτὸ τὸ πάρος περ,} \]

\[ \text{Εὐμῆλον, ἐν δ' αὐτῶς ἔχων εὐλήρα βέβηκε}. \]

[II.23.480-81.]

- 'But the self-same horses of Eumeleus, which formerly led, are now in the lead, and he himself stands firmly in the chariot holding the reins.'

§ 254. The compounds of \( \text{βαίνω} \) with \( \text{ἀμφί} \) and \( \text{πρό} \) also indicate a present meaning. \( \text{ἀμφὶβαίνω} \) literally means 'bestricle and then 'protect.' All perfect indicative forms of this
verb are used with present meaning. In the following passage

\[ \text{ Verb are used with present meaning. In the following passage } \]

\[ \alpha \mu \phi \beta \varepsilon \eta \kappa \alpha \] denotes a firm and striding position to protect

an object, and hence signifies a present perfect meaning.

\[ \kappa \lambda \mu \theta \varepsilon \mu e u, \, \alpha \gamma \gamma \nu \rho \omega \tau o s', \, \delta \zeta \chi \rho \sigma \eta \nu \, \alpha \mu \phi \beta \varepsilon \eta \kappa \alpha \kappa \iota \lambda \lambda \alpha \tau \tau \varepsilon \eta u \tau \varepsilon \tau \sigma \eta \varepsilon \tau \iota \varepsilon \varsigma. \]

[II. 1. 37-30.] - 'Hear me, O you the silver-bowed one, who stands (or protects) over Chryse and holy Cilla, and rules mightily over Tenedos.'

"The metaphor is from a beast that bestrides its young, a warrior round his fallen friend, a sentinel at his post"; and the perfect with

\[ \alpha \mu \phi \varsigma \] along with the object Chryse and Cilla in this case

signifies a present meaning. "Just as a warrior protects a fallen friend, so also you protect Chryse and Killa all the time."

\[ \text{§ 255. In the Taittiriya-Samhitā, a similar type of instance is } \]

found with the perfect of the verb \[ \sqrt{i} \], 'to go' with the preposition

\[ \pi \alpha r i \] (similar to \[ \alpha \mu \phi \varsigma \]), which also shows a present meaning

being a universal statement:

\[ y\acute{a}vanto vaf m\acute{a}rty\acute{u}bandhavas t\acute{e}\acute{s}am yam\acute{a} \acute{a}dhipatyam p\acute{a}r\acute{i}y\acute{a}yaya. \]

[§ 1. 8. 2.] - 'As great as the friends of death are, Yama protects their

overlordship.'

Besides, the root \[ \text{bhū} \] with \[ \pi \alpha r i \] meaning "to protect", "to

protect", "to embrace" is also used with present (intensive) meaning

in association with the present from \[ \text{sayati} \] in the following Indra-hymn:
Then Indra, the holder of the thunderbolt, became King (i.e. ruler) of all that is moveable and immovable, of hornless and horned cattle; and he, in fact, rules King of men, he protects (or embraces) them all, as the wheel the spokes.'

§ 256. The other form ἀμφύβεβηκε occurs thus:

ἀλλ' ἔγε νῦν εἴσελθε καὶ ἔξεο τῷ ἐπὶ δύσφω, δάερ, ἐπεὶ σε μάλιστα πόνος φρένας ἀμφύβεβηκε.

'But come now, come in and sit on this bench, my brother; since the trouble wholly encompasses (or envelops) your heart.'

Here πόνος .... ἀμφύβεβηκε may refer to something that happened in the past, but its effects and consequences are still present, and hence it is present.

Another example of ἀμφύβεβηκε is found with κεκλάται and ἐπὶ .... βέβηκε, and all are used with present meaning.
- 'But you put on my beautiful armour on your shoulders, and command the war-loving Myrmidons to fight, if indeed the dark cloud of the Trojans hevers all the ships (lit. has come round) overwhelmingly but the Argives lie upon the beach of the sea, holding still a small share of land, while the whole city of the Trojans is on the attack (against them) fearlessly.'

The other two examples occur in the Odyssey.

εξ οὐ δορπέσμεν τε καὶ ὄροες θεῖους δωλόδος,
ἐκ τοῦ δ' ὦ πο παῦσατ' ὀλυνιοῦ γόσο
ὁ ἐξινωσ' μᾶλα ποὺ μιν ἄχος φρένας ἀμφιβέβηκεν.

[Od.8.539-41.]

- 'From the time when we have begun to sup (or were supping) and the divine bard has begun to sing (or was singing), from that time the stranger has never ceased from sorrowful lamentation; surely, grief is come quite over his heart.'

Here μᾶλα μιν may show the intensity of the action. ὄροες, a reduplicated intransitive aorist has also a present meaning (Cf. also the line Il.13.78). Similar is the case with παῦσατο.

In the following descriptive passage ἀμφιβέβηκε is associated with ἰκάνει:

οὐ δὲ δύσκοποι ὦ μὲν οὐρανὸν εὐρὺν ἰκάνει
δισεῖδη κορυφῆ, νεφάλη δὲ μιν ἀμφιβέβηκε

κυνεῖν.

[Od.12.73-76.]
- 'But there are two rocks on the other path, one of which reaches the wide heaven with its sharp top, and a dark cloud covers it over.'

§ 257.

There is a contrast between the perfect, προβέβηκας, and the aorist, ἔπλευ, in the example quoted below. The perfect shows a present sequence, while the aorist an instantaneous, e.g.:

'Ἀτρείδη' ἔδειξε γὰρ, ὅσον προβέβηκας ἀπάντων ἥδε' δόσον δυνάμει τε καὶ ἡμαςίν ἔπλευ ἄριστος.

[Il. 23.890-91.]

- 'Atreides, for we know how far you surpass everyone else and how far you excel in strength and throwing.'

προβέβηκας literally means "are in advance", "you stand out from everyone", and ἔπλευ, "you are quite excellent". Here the use of the aorist is in consonance with the perfect, both of which express a present sense here.

§ 258.

In conjunction with αἰεῖ, παρμέμβλωκε occurring twice in the Παιδ. gives a present meaning:

... τῷ δ' αὐτὲ φιλομειδῆς Ἀφροδίτη
αἰεὶ παρμέμβλωκε καὶ αὐτοῦ κηρας ἀμύνει.

[Il. 4.10-11.]

- 'But to this man (i.e. Paris), on the other hand, smiling Aphrodite is always by his side, and wards fate off from him.'

... ἦ γὰρ οἱ αἰεὶ
μήτηρ παρμέμβλωκε ὅμως νύκτας τε καὶ ἡμαρ.

[Il. 24.72-73.]

- 'For truly, his mother always comes to his side alike by night and day.'
The perfect of ματ-ερείζω 'to fall dawn' is intransitive, and this is used with present meaning in the following descriptive passage:

τεῖχος μὲν γὰρ δὴ κατερήπιεν ...

[II.14.55.]

- 'For, indeed, the wall is fallen down'..

For further description see § 208 before. This verb can be compared with the Sanskrit papāda which is also intransitive and describes the condition of a gambler in one of the Aksas-hymns along with two other perfect forms - tatāpa and yuyūje. They all are used with present meaning, as they express habitual actions continued into and included in the present:

strīyam dṛṣṭvāya kitavām tatāpa, anyeṣām jayām sūkṛtam ca yōnim / pūrvahne āśvaṃ yuyujé hi babhrūṇ, só agnér ānte vṛṣalāḥ papāda //

[RV.10.34.11.]

- 'When a gambler sees a woman who is the wife of others, and their comfortable homes, it pains him. Since in the morning, he yokes the brown horses, he, a beggar, falls down near the fire (in the evening).'

In one instance (for others see §§ 95, 199-200) οὐλωλε is used in a simile and it gives a vivid picture of a single event or scene in the following passage:

πολὺς ὁ ὀφρυμαγδὸς ἐπ' αὐτῷ
ἀνδρῶν ἤδε κυων, ἀπὸ τέ σφισιν ὑπνος οὐλωλεν·

[II.10.185-86.]
- 'There is much clamour of men and of dogs at him, and no sleep is destroyed for them.'

The sense is: "at once there is a noise, and at once sleep vanishes away."

§ 261. Besides those which are already mentioned as examples of past perfect (See § 94), ὁρωμε in the following which contains ὁρμαγῶν ὁρωμε is a general description in a simile and hence is present in meaning:

†πν δ', ὡς τε ὁρμαγῶν ἀνδρῶν ὁρμαγῶν ὁρωμεν οὐρεος ἐν βήσης ἐκαθεν δέ τε γίνετ' ἄκουσ.

[Π.16.633-34.]

- 'And of them, as the crash of men, cutting wood, arises in the thickets of a mountain, and the sound is heard from afar.'
CHAPTER TWO

The Perfect Subjective.
Chapter II. The Perfect Subjunctive

§ 262. A few examples of the perfect subjunctive in Homer are used to express a present or future supposition, or more than a supposition, a very high degree of probability, founded on present existing circumstances. In two or three examples a sense of anticipation is indicated. The hortatory sense of the perfect subjunctive occurs in one example. The perfect subjunctive is also used in a simile. In most of the examples the perfect subjunctive is associated with ὑφρα ... τόφρα, ἡμος ... τῆμος, ὅποτε, ὅτε, ὅτ' ἄν, etc. The temporal references of the perfect subjunctive are either future or present. This will be illustrated below.

1. The Perfect Subjunctive in a hortatory sense.

§ 263. In the following example, the perfect subjunctive is used in a hortatory sense (= imperative sense) and in this sense it is found only in the first person plural. Only one example of this kind is found in Homer. In this example the perfect subjunctive appears after an imperative, and it expresses an adhortative sense or a sense of similar function:

ἄλλα ἔμπλος


- 'But drink in peace, and let us recall other things well, and do not remind me of these things.'
Here the force of the perfect subjunctive is stronger than the present imperative, which, in connection with the negative particle, is used in a prohibitive sense.

2. The Perfect Subjunctive as a future or present meaning.

§ 264. In the following instance, the perfect subjunctive of ἀμφιβαλεῖν with ἥμος and τῆμος indicates an action as an immediate future possibility.⁵

ημος δ’ ἡλιος μέσον οὐρανον ἀμφιβεβήκη
tῆμος ἄρ’ ἐξ ἀλὸς εἶνα γέρων ἀλὸς νημερτής ...

[Od. 4.400-01.]

- 'When the sun has reached (i.e. as in English = will reach or will have reached) mid-heaven, (then) the unerring old man of the sea comes forth from the brine ...'

Here a single event in future is accompanied by a second event. It corresponds to the present perfect, "it has surmounted," "is on top of", transferring this notion into the future. The intended meaning is - 'when the sun will reach mid-heaven tomorrow, the old man, as usual, will come forth from the brine, and at that very moment Menelaus can ask him about the ways of the sea, so that he may get rid of the troubles.'

§ 265. But in the following example προβεβήκη, used in δτε clause, gives a present meaning being a general statement:

ἀλλὰ τὸς αὐνὸν ἄχον κραδῆν καὶ ἐμὸν ἰκάνει,
ὅπποστε ὅτι τὸν ὄμοιον ἄνθρο ἐξέλησον ἀμέρσαι καὶ γέρας ἂφ ἀφελέσοι, ὃ τε κράτει προβεβήκη.

[Il. 16.52-54.]
- 'But this severe sorrow reaches my heart and soul, when indeed a man, who excels in power (or 'is far ahead in might') wishes to rob one that is his equal, and to take away back his prize.'

Here the perfect subjunctive signifies a present-perfect sense: "whenever is superior in power." Cf. II.23.890.

§ 266.

It is worth noting that the perfect subjunctive is also used in similes, where the indicative is, perhaps, normally expected. In this case the perfect subjunctive enhances the vividness of the simile and suggests the actual process of visualization of the situation in the narrative. In the following passage ἐδαγγο, used in parenthesis beginning with ὧ δὴ, demonstrates this point:

[Il.11.558-63.]

- 'And as when an ass going along a field has overpowered the boys, an obstinate (ass) about which many a cudgel is broken around his sides, and having gone into the deep cornfield, he crops it ...'

(so the Trojans etc.)

In this context the perfect subjunctive gives a present sense. It is a general description of an ass at any time, (and not a particular description of it in this context). The intended meaning is: "just as many a cudgel is broken to turn away the ass from the cornfield, so many spears are thrown at Aias to make him withdraw from the
battle field." Here by the use of the perfect subjunctive the author wishes to create a vivid mental image of the situation.

§ 267. Another example of the perfect subjunctive used in a simile is ἔστηκη which occurs in conjunction with the present subjective:

.aws ὅτ' ὅτ' ἂν ἡ κύκλαι ταυσοπετερον ἤπελει
ἔρκει ἐνυπήξωσι, τὸ ὅ ἔστηκη ἐνι ἔδμνι.

[OD.22.468-69.]

- 'And as when long-winged thrushes or doves crash into a snare that is set (or stands ready) in a thicket ...'

Here the present subjunctive is frequentative, while the perfect subjunctive represents an essential situation.

§ 268. But ὄρωρηταί, a subjunctive from a thematic perfect ὄρωρηται and used in a ὀπότε -clause, has the force of a frequentative present-perfect in the following lines:

ἀλλὰ μετὰ πρώτοις μάχην ἀνὰ κυνοδαίνειν
ἔσταμαι, ὀπότε νείκος ὄρωρηται πολέμου.

[II.13.270-71.]

- 'But I stand firm among the foremost in the furious fight of men, whenever the strife of war is abroad ("is up", lit. arises).'

§ 269. In the following example the perfect subjunctive is used in combination with a future indicative. The former expresses an anticipated consequence of the fulfilment of the action (i.e. the final doom of the Trojans), while the latter describes a simple future action:
- 'There shall be a day when at some time sacred Ilios shall perish (utterly), and Priam, and the people of Priam, skilled in ashen spear ...'

§ 270. shows emphatically the final culmination of an action in a number of actions:

- 'How do you say we are slack in battle, when we Greeks rouse the fierce war against the horse-taming Trojans? You will see if you are willing and if you really care about these things, the father of Telemachus mingling with the foremost fighters of the horsetaming Trojans.'

Here is more emphatic than . is the final culmination of the three stages: you will see ( ), and if these things be a care to you, i.e., if you have eyes to see, if you are willing ( ); and finally (more emphatically) if you really care to see to it ..."
§ 271. Four occurrences of ὀξύρη in the phrase γούνατ' ὀξύρη, "(my) limbs are astir", "are full of life", "have power of movement" etc. are found in a present-perfect sense implying a future reference. It is worth noting that although in the examples quoted below the actual sense expressed by the perfect subjunctive points out to the future, the action which is to be continued in the future starts already in the mind of the speaker from the present moment and will continue till the end. In this sense, it signifies an idea of continuity from present into the future.

As, for example,

Φοῖνιξ, ἀττα γεραῖε, διοτρεφεῖς, οὐ τε με ταύτης χρεώ τειμης. φρονέω δε τετμησαί δίδος αἰσιη, ἢ μ' ἐξει παρὰ νησὶ κορυννειν, εἰς δ' κ' αὐτή ἐν στήθεσι μένη καὶ μοι φέλα γούνατ' ὀξύρη.

[II. 9. 607-10.]

Here τετμησαί is employed to indicate a past reference extending into the present, ("I have been honoured; still so) and both μένη and ὀξύρη refer to a future situation in conjunction with κε. The idea is - "as long as breath remains in my breast and my knees have the power of movement, I will be content with the approbation of Zeus."

In the following ὀξύρη is used in a simile.

τὸν μέν τ' ἦλυζε πόδεσιν φεύγων, ὀφρ' αίμα λιαρὸν καὶ γούνατ' ὀξύρη.

[II. 11. 476-77.]
- 'Him indeed the staff has escaped by fleeing swiftly on foot so long as the blood flows warm and his legs can move.'

Similarly, in the other two instances ὰφρη signifies a present perfect sense with reference to a future event.

τοῦ δ' οὖν ἐπιλήσομαι, ὰφρ' ἄν ἐγώ γε ζωοῖσιν μετέω καὶ μοι φίλα γούνατ' ὰφρη.

[II. 22. 337-38.]

- 'I will not forget him as long as I dwell among the living, and my knees are quick.'

οὐ μὲν γὰρ ποτὲ φησὶ κανὸν πελεσσαί ὀψισι, ὰφρ' ἄρετὴν παρέχωσι θεοὶ καὶ γούνατ' ὰφρη.

[Od. 18. 132-33.]

- 'For he (Amphinomus' father) thinks that he will never suffer evil in time to come, as long as the gods grant him strength and there is life in his limbs.'

§ 272. In the following ἀφήρη is used in the ὰφρα clause and shows a frequentative sense. It is associated with the present and future tenses:

ἀφρα ᾧν μὲν κεν δούρατ' ἐν ἄρμονῆσαν ἀφήρη, τόφρ' αὐτῶ μενέω καὶ τλῆσομαι ἠλγεα πάσχων.

[Od. 5. 361-62.]

- 'As long as the timbers remain firm (= will hold firm) in their fastenings, so long I will remain here and will bear up to suffer pains.'
3. The Perfect Subjunctive referring to purpose.

§ 273. The perfect Subjunctive is also used to indicate a sense of anticipation which appears chiefly as an act of the will or intention, and which also treats the future as if it were present. This use of the perfect subjunctive is found in those instances where the act of the will is intensified, i.e. where it heightens the situation in point. The perfect subjunctives of πελέω and ρυγέω are used in this way.

§ 274. In a stylistic pattern four occurrences of the perfect subjunctive of πελέω, associated with the ὅφρα- clause, are found at the end of a sentence which gives an emphasis to the cases in point. The first occurs as follows:

εἷ μὲν ὁ 'Οδυσσεύς γε ἐμὸς πάλις ξώδες ἰκάνεις, 
σήμα τι μοι νῦν εἰπέ ἀρισταδές, ὅφρα πεπολέω.

[Od. 24.328-29.]

- 'If indeed you (have) come here Odysseus, my son, tell me now some very clear signs, so that I may trust (you) fully.'

Here ὅφρα πεπολέω like the perfect πεπολέω heightens the situation in point: Laertes says that he may be in full confidence about Odysseus' identity, and he may be satisfied to his heart's content.

The next one occurs in association with the aorist participle:

ἀλλ' ἄγι τῇ κολεῷ μὲν ἄρος θεό, νῷ νῷ μὴ ἐπελτεῖ ἐυνής ἡμετέρης ἐπεβελομεν, ὅφρα μιγέντε 
ἐυνή καὶ φιλότητι πεπολέομεν ἀλλήλους.

[Od. 10.333-35.]
- 'No, come, put up your sword in its scabbard, and let us
two then go up into my bed, so that we may lie together and thus
have complete trust in each other.'

... ἐμοὶ δὲ κε ταῦτα μελήσεται, ὄφρα τελέσω,
el δ' ἄγε τοι κεφαλῇ κατανεύσομαι, ὄφρα πεπολθής.

[II.1.523-24.]

- 'But to me these things shall be a care until I have accomplished
them; but if (you wish) come, I will give assent to you, so that
you may trust me fully.'

Here Zeus declares with certainty the future course of his action
for the promise to be done into Thetis.

ἀλλ' ἄγε τοι δεῖξω Ἴδακς ἔδος, ὄφρα πεπολθής.

[Od.13.344.]

- 'But come, I will show you the land of Ithaca, so that you
really trust me (or 'trust me after all').'

§ 275. The present-perfect sense of ἔρρησεν is emphasized
in the following passage:

ὄφρα τις ἔρρησεν καὶ ὑφληγὸνων ἀνθρώπων,
ξελυδόδοκον κακὰ ἔξει, ὦ κεν φιλότητα παράσχη.

[II.3.353-54.]

- 'That many a one of men born hereafter may tremble to do
wrongs to his host who has shown him friendship.'

Here the perfect subjunctive intensifies the act of the will.

Menelaus intends to say that their "children's children may still
shudder (with fear) at the thought of injuring a host who has received
them kindly.'
4. The perfect subjunctive of ὁδα.

§ 276. The perfect subjunctive of ὁδα, found in ὑφα, ἢνα etc. clauses, is used in a voluntative sense. It expresses a strong desire of the speaker's. Of the many examples, only a few are cited below:

δορ' ἐν ἐλθήκ
ὅσον φέρετοις εἰμι σέθεν.
[II. 1.185-86 = 21.487-88.]

- 'That you may know full well how much mightier am I than you.'

ἐξαθάνα, μὴ κείθες νὁρ, ἢνα ἐλθομν γιμφω.
[II. 1.363 = 16.19.]

- 'Speak out, do not hide it in your mind, so that we both may really know.'

δορ' ἐν ἐλθήκ
ἡμετέρην γενεῆν,
[II. 6.150-51 = 20.213-14.]

- 'That you may know full well of my lineage.'

ἐν' ἐλθήκ
ἀυτῶς αὕ ἡμῖν, εἰδοῖς ἰδάντες Ἀχαιοί.
[Od. 2.111-12.]

- 'That you may yourself know it full well in your heart, and that all the Achaeans may know.'

καὶ μοι τούτῳ ἀγέρεσον ἀνθίμου, δορ' ἐν ἐλθώ,

- 'And also tell me this truly, that I may know full well.'

Other examples, which are similar in nature to those above, can be found at II. 1.515; 8.18; 406=420; 13.327; 449; 15.207; 412; 20.122; 22.130; 244; 23.322; Od. 3.18; 7.317; 8.586; 9.17; 348; 11.94; 442; 16.236; 19.329; 332; 22.234.
§ 276.

The Perfect Subjunctive in Vedic.

The perfect subjunctive is of rare occurrence in Vedic literature except the Rgveda. It is not always easy to distinguish the perfect subjunctive from those of other reduplicated stems either in form or in meaning (because the perfect subjunctive is often used in a present sense). Here only a few examples are discussed to show some of its uses.

In Sanskrit the perfect subjunctive is used both in an independent and dependent sentences. In the following hymn the perfect subjunctive is used independently along with a present tense:

\[ \text{dve \ fd asya krámaṇe svardıśo' bhikhyāya mártyo bhuranyati /} \]
\[ \text{tṛtyam asya nákir \ā dadharṣati váyaścana patáyantaḥ patatṝṇah} // \]

[RV.I.155.5.]

- 'When he beholds two steps of him (i.e. Visnu \cese) who looks upon heaven, a mortal man approaches (towards him), but no one does indeed understand his third step, not even \text{bhuranyati} the Maruts who can go everywhere and can fly with wings.'

Here the present form \text{bhuranyati} describes a frequentative action, while the perfect subjunctive \text{dadharṣati} is used intensively. The particle \ā might have affected the case.

§ 277.

But in the following two passages the perfect subjunctive \text{s} -
tatāpate and dādāsati - are used in a relative clause describing a general statement and signifying a present sense:
yās ta idhmam jābhārata sīśyidānō mūrdhānām va tatāpate tvāya//
bhūvas tasya svātavān-pāyur agne visvasmāt sim aghāyata urusya //

[RV. 4.2.6.]
- 'He who, sweating, brings the fuel for you, and carries (the load of wood) on his head, is your faithful devotee. O Agni, protect him and guard him from all who commit sins.'
yah purvyaṇa vedhase naviyase sumajjanaye visnave dadasati /
yo jātām asya mahato māhi brāvat sed u śrāvobhir yuṣyam cid abhyāsat //

[RV. I.156.2.]
- 'He who gives (something) to Visnu, who is old and new, creator and self-born, who tells the lofty birth of him, the Great one, shall surely surpass (him) in glory.'

In the next two hymns the perfect subjunctives - tatānāma and didāyatī - are used in a consecutive clause, and the result is described as merely contemplated, and not as a fact, e.g.:
te no grnāne mahī mahī śrāvah kṣatram dyāvāprthivī dhāsatho brhāt /
yenābhī krṣṭis tatānāma visvāhā paṇāyyam ojo asmē śam invatam //

[RV. I.160.5.]
- 'O Heaven and Earth, O you mighty Pair, (you are) extolled in song (by us), bestow on us great glory and high lordly sway, so that
we may extend ourselves ever over the folk, and send us great
strength that shall deserve the praise of men.'
á te agna idhīmahī dyumāntam devājāram /
yād dha syā te pānīyasī samśām didāyati dyāvīśam stotībhya á bhara

[RV. 5.6.4.]
- 'O God Agni, we will kindle you, who are full of splendour and not
decaying, so that this glorious fuel may send forth in this world
to you its light. Bring food to those who praise you.'

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CHAPTER THREE

The Perfect Optative
Chapter III. The Perfect Optative.

§ 279. The perfect optative\(^1\) in Homer sometimes expresses an action that might take place, or might have taken place under certain conditions, or in some imaginary circumstances. In Homer the perfect optative\(^2\) is used in precative and potential\(^3\) senses and in subordinate some clauses.

1. The perfect optative in a precative sense

§ 280. The perfect optative of ἔγνησω occurs in a precative sense in the following instances:

τεῦναῑς, ὦ Προῖτ', ἢ κάκτανε Βελλεροφόντην,
ὅς μ' ἔθελεν φιλότητι μυγήμεναι οὐκ ἐθελοῦσῃ.

[II.6.164-65.]

- 'Either perish utterly yourself, Proctus, or slay Bellorophon, who wished to be united with me in love against my will.'

Here τεῦναῑς signifies more than a state. It is to attain completely to a state: "die and be dead" (lit. 'may you be dead').

It is used in an imperative sense in conjunction with the aorist imperative κάκτανε which indicates an action in a perfective sense, i.e. "slay and complete the act of slaying". The complementary relationship in this passage is important - one referring to a state and the other to an action.

ἡμέων δ' ὄπποτέρῳ θάνατος καὶ μοῖρα τέτυκται,
τεῦναῑς ἄλλοι δὲ ἐπακρυθεῖτε τάχιστα.

[II.3.101-02.]
- 'And for whichever of us two death and fate are appointed, let him lie dead (i.e. 'may he perish utterly'); but *may the rest* be separated as soon as possible.'

Herein also τεθναίη refers to a state and is used in an imperative sense. For τέτυκται See § 80. διακρινθείτε illustrates an example of the instantaneous aorist.

\[ \text{αὐτίκα τεθναίην ἐπεὶ οὐκ ἄρ' ἐμελλον ἐταίρῳ κτελνομένῳ ἐπαμύνατε.} \]

[II. 18. 98-99.]

- 'Then let me perish at once, since I have failed to save my friend (or lit. I was not destined to give aid to my companion) at his slaying.'

Here the combination of τεθναίην with αὐτίκα shows that the actual process of dying is in mind: "let me die at once (and be dead)". Here too the optative is used in an imperative sense.

§ 281. κατατεθναίη also in the following refers to the attainment of the state.

\[ \text{oδ' εἴ οἱ κατατεθναίη μήτηρ τε πατήρ τε,} \]

[Od. 4. 224.]

- 'Not even if his mother and father should lie there dead.'

The presence of κατά in this context is, perhaps, to intensify the situation which tells the influence of the drug by which no body would be able to shed a single tear even at the sight of his parents lying dead. Here the preverb κατά reinforces the perfective meaning.
The perfect passive optative of λύω is also used in a preceptive sense in the following passage:

αἰ γὰρ Ζεὺς πάσης καὶ Ἀθηναίη καὶ Ἀπόλλων,
οὕτω νῦν μνηστήρες ἐν ἡμετέροις δόμοις
νεόλευν κεφάλάς δεδημένοι, οἱ μὲν ἐν αὐλῇ,
oίδ᾽ ἐντοσθὲ δὸμοι, λελυτὸ δὲ γυῖα ἐκάστου.

[Od.18.235-38.]

- 'Ah, Father Zeus, Athene, and Apollo, would that even now
the suitors were thus dead (or slain) in our halls, (and were) hanging
their heads, some in the court and some within the hall, and that
each man's limbs were for ever stilled (lit. loosened).'
Here it is a wish that their limbs had become limp and motionless
finally and for ever.

2. The Perfect Optative in a potential sense.

The perfect optative is also used in a potential sense. Four
instances of the potential optative can be cited from Homer.

In the following passage the perfect optative of ἀφίζεται occurs in a potential sense:

οὐ μὲν κ' ἄλλη γ' ὥσε γυνὴ τετληστὶ θυμῷ
ἀνδρὸς ἀφεσταῖη, ὡς οἱ κακὰ πολλὰ μογῆςας
ἐλθοὺς ἐτοιχοστῆ ἔτει ἐς πατρίδα γαῖαν.

[Od. 23.100-02 = 168-70.]

- 'No other woman would remain standing (completely) aloof with
heart (still) full of woe thus (as you do) from her husband, who,
after many grievous toils, had come back to her in the twentieth
year to his father-land.'
Here ἄφεσταί τη would deliberately keep away from her husband' expresses potentiality in an emphatic sense. τετλαντὶ is used adjectively.

§ 285. Another instance of the potential optative is the perfect optative of τλάω which is used in the following passage:

... οὐδὲ ἂν ἐμοὶ γε τετλαντὶ κύνεδς περ ἐὼν εἰς ὑπὸ ἰδέατα.

[II. 9. 372-73.]

- 'And yet he would not dare to look me in the face at any rate, though being unabashed.'

The strong emphatic sense of τετλαντὶ - "he would not so much as dare" - is not easy to bring out in English.

§ 286. So too the perfect optative of μμνῆσκωι:

οὐ γὰρ μοι ῥήματα λεξέων ἐκ χεῖρας ὅρεξας,
οὐδὲ τε μοι εἶπες πωκοῦν ἐπος, οὐ τε κεν αἰεὶ μεμνημένον νύκτας τε καὶ ἡματα δάκρυα κέουσα.

[II. 24. 743-45.]

- 'For at your death you did not stretch out your hands to me from the couch, nor did you speak to me any prudent word which I would keep in mind night and day with shedding tears.'

The use of the perfect optative in this context implies a strong intensive meaning which would not have been possible with the present.
3. The Perfect Optative in clauses:

[purpose, conditional, temporal, relative ]

§ 287. The perfect optative is also used in purpose clauses, in conditional sentences, and in relative and temporal clauses. As, for example, in the following passage, ἡμινέωτο occurs in a purpose clause after a historic tense:

... παρὰ δὲ ὁπόδν εἶσεν ἀντίθεσον Φοῖνικα, ὁπόδα πατρὸς ἐοῖο, ὡς ἡμινέωτο δρόμους καὶ ἀλήθειν ἀποεῖλον.

[II. 23. 359-61.]

- 'And thereby he placed as an umpire (lit. watcher) the godlike Phoenix, his father's follower, that he might take good heed of the running and declare the truth.'

§ 288. But in the following βεβρῶσοι, 'if you were to eat up, devour' is used in a conditional sentence. It expresses a stronger meaning than the simple present "eat":

εἰ δὲ σὺ γὰρ εἰσελθοῦσα πῦλας καὶ τεῖχεα μακρὰ ὄμοι βεβρῶσοι Πρίαμον Πριάμοις τε παιδας ἄλλους τε Τρώας, τότε κεν χόλον εξακέσατο.

[II. 4. 34-36.]

- 'But if you were to enter [Troy] (lit. having entered) within the gates and long walls, and make a meal on the raw (flesh) of Priam and Priam's sons, and of all the Trojans, [then] you might perchance satiate your anger.'
§ 289. In RV. although jāksiyat, a perfect optative from the root ghas is not used in a conditional clause in the following hymn, it expresses a supposition (Cf. Panini III. 3. 154) which is completed and realised:

\[\text{visvo hyânyō arîr ājagāma māmēd āha śvaśuro nā jagāma} / jāksiyād dhānā utā sōmaṁ papiyāt svāsitaḥ pdnar āstam ājagāmyāt /\]

[RV.10.28.1.]

- 'Now all my other good friends are come here, my father-in-law alone has not come here. So he might eat the grain and drink the Soma and, satisfied, return to his place.'

This stanza is spoken by Vasukra's wife, and she, out of ignorance, does not know that her father-in-law is present at the time of her speech. So the three perfect optative forms - jāksiyat, papiyāt and ājagāzyat denote a supposition which is realised. ājagāma, on the other hand, shows a resultative sense.

§ 290. In a temporal clause, the perfect optative expresses a final action (or occurrence) in a series of actions (or occurrences).

As, for example, βεβλήκων in the following passage relates to the last of a series of actions which is complete and definite:

\[\text{ἐνθ' Λ' άcς μὲν ἐπεξεφερεν σάκος· αὐτὰρ ὦ γ' ἡρως παπτὴνας, ἔπει ἃ ἄν τῶν' διστεύσας ἐν ὄμιλω βεβλήκων, ὁ μὲν αὐτὶ πεσὼν ἀπὸ ψυμον ὁλεσσεν, αὐτὰρ ὦ αὐτὶς ἐναῖς πάνες ὦπ ὑπὸ μητέρα δύσκεν εἰς Λανή'· ὦ δὲ μὲν σάκνει κρύπτασκε φαείνω.}\]

[II. 8.268-72.]
'Then Aias would move his shield aside (from over him), and the hero (i.e. warrior) would spy (his chance); and when he had shot his arrow (lit. having shot an arrow) and hit smitten one in the crowd, [then] that men would fall where he was (lit. having fallen) and give up his life; but he (Teucer) would go in haste, and as a child up to his mother, so (he) betake him for shelter to Aias; and Aias would even cover him with his glittering shield.'

Here *βεβλήκων* is the last of a series. The sequence is — he looked (παρατήνας) and shot (διστεόσας) an arrow, and in fact hit (βεβλήκων) the man. It is worth noting here that this *βεβλήκων* is parallel to various passages describing incidents in battle, where *βεβλήκει* is the culminating verb.

§ 291. But in the following the perfect optative *πεφεδύοι* is used in a relative clause and describes the action in a series as well.

*τὸφρ' ἄλλοι Τρῶες πεφοβημένοι ἠλθον ὄμηλι τόποσεσι προτὶ ἐστιν, πόλις δ' ἐμπλητο ἀλέγτων, οὐδ' ἐρα τού γ' ἐτλάν πόλιος καὶ τείχεος ἐκτὸς μείναι ἔτ' ἄλλοκος, καὶ γνώμεναι δς τε πεφεδύοι δς τ' ἐξαν' ἐν πολέμῳ. ἄλλ' ἐσσυμένως ἐσέχυντο ἐς πόλιν, ὄν τινα τῶν γε πόδες καὶ γούνα σάωσαν.*

[II.21.606-11.]

'Meanwhile the other Trojans came with fear in a crowd gladly to the town, and the city was filled with the throng of them. They did not dare any longer to wait one another outside the city and wall, and to know who by chance had escaped and who had died in the fight; but they poured into the city with eager haste, whomsoever of them his feet and knees might save.'
The series of actions described here are as follows:

A. 1. τόφρ' ἔλθεν
   2. πόλις δ' ἔμπλητο

B. 3. οὖδ' ἔπλαν μεῖναι καὶ γνώμεναι—ὅς τε πεφεύγοι

C. 4. ἄλλα' ἐσέχυντο

Here the perfect indicates the alternative which is of more urgent interest to the observer: "who has succeeded in escaping and who died." ἔθανε describes a momentary action.

4. The perfect optative of ὀλία

§ 282. The perfect optative of ὀλία is used in a hypothetical sense in the following three instances:

δόε χ' ὑποκρίναιτο θεοπρόπος, δς σάφα θυμῶν ἐλθεῖν τεράνων καὶ οἱ πείθολατο λαόν.

[II. 12. 228-29.]

- 'Thus a soothsayer would interpret, one that in his mind had clear knowledge of omens, and to whom the people gave ear.'

... τάχα κεν φεύγοντες ἐναύλους πλήσειν νεκρῶν, εἰ μοι κρείων 'Ἀγαμέμνων ἥπαι εἰδείη' νῦν δὲ στρατὸν ἀμφισκόνται.

[II. 16. 71-78.]

- 'Quickly in their flight they would fill the trenches with their dead; if lord Agamemnon were of kindly mind toward me, whereas now they are fighting around the camp.'

εἰ γε μὲν εἰδείης σὺν φρεσὶν ὅσα τοι αἶσα κήδε' ἀναπλήσσαι, πρὶν πατρίδα γαῖαν ἱκέσθαι, ...

[Od. 5. 206-07.]
- 'However if in your mind you know all the measure of woe
that it is your fate to fulfil before you come to your native (lit. father) land' .......

5. The Perfect Optative in Sanskrit.

§ 293. The perfect optative is also very common in Vedic literature.

Only a few forms are found in the Rgveda. Like the perfect subjunctive, it is also not possible to distinguish them from the reduplicated present stems. However, like the present optative, they also signify supposition, expectation, etc. As, for example, in the following hymn both the present and perfect optative are used in the same sense:

prá vām dámsāmsyaśvināv avocam asyā páth syām sugávah suvírah /
utá páśyann aśnuván dīrgham áyur ástam ívējjarimánam jagamyām //

[RV.1.116-25.]

- 'O Asvinas, I have described (lit. said) your (past) wondrous deeds, may I be the master of this place, having many dows and herdes. Seeing and enjoying long life, may I enter old age like a householder.'

Here both the present optative syām and the perfect optative jagamyām express a prayer (Cf. Panini III.3.161). But the perfect optative anticipates the completion of the prayer.

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* *
CHAPTER FOUR

The Perfect Imperative
Chapter IV. The Perfect Imperative

§ 294. 1. The meaning of the perfect imperative.

The imperative is the mood which expresses the idea of command or order, request or entreaty, admonition or supplication, prohibition or warning, and the like (Cf. also Pāṇini III. 3.157; 161-62 etc.). The perfect imperative also signifies the same ideas. The time-reference of the imperative is the present moment or the future; that is to say, it refers to the action that is to be done either immediately at the present moment or in the near future. The aspectual force of the imperative depends on the situation that the speaker or hearer has, or will have, to face. Each stem-system has imperative mood and there is no distinction of tenses. The present imperative marks the action as continuance, as going on or habitual; while the aorist imperative marks the action as occurring. The perfect imperative, on the other hand, denotes the completion of an action with emphasis. The 'completion of an action' as expressed by the perfect imperative is a mental process, so far as the hearer or doer is concerned. It is a feature of the hearer who will act or react in the right way (in order to complete the action), whenever the proper and appropriate occasion arises. In the imperative, the tone of the speaker is vitally important, and this is not recorded in a written speech and is to be understood from the context. This tone of the speaker gives us different shades of meaning (as described above) along with its aspectual force.
2. The Perfect imperative in prohibitions.

§ 295. In expressions of prohibition, dissuasion, etc. the perfect imperative implies that the feeling which the speaker has of the hypothetical nature of the projected action is one of something already completed, and thereby adds an emphasis to his statement. As, for instance, the perfect imperative of \( \delta \varepsilon \lambda \delta \omega \upiota \), accompanied by \( \mu \eta \) i.e. \( \mu \eta \delta \varepsilon \lambda \delta \varetheta \) (corresponding to Sanskrit \( \text{mā bhāśīḥ} \) with the aorist and expressing the same idea with the Greek), expresses a strong intensive meaning - "don't be afraid, don't get frightened at all" - in a prohibitive sense in all the following five occurrences:

\[
\text{Τυδενδὴ Διδημῆς, ἐμὴ κεχαρισμένε δυμῆ,}
\mu̇τε σὺ γ', "Ἄρης τὸ γε δελδωθὶ μὴ την' ἄλλον}
\text{ἀθανάτων' τοῖ' τοῦ ἐγὼν ἐπιτάρροθος εἰμί':}
\text{ἀκλ,' ἅγ' ἐπ' 'Ἀρητ' πρῶτῳ ἔχε μόνυχας ἱπποὺς,}
\text{τύφον δὲ σχεδῆνε μηδ' ἄγεο θυρον "Ἄρηα.'}
\]

[II. 5.826-30.]

- 'Diomedes, son of Tydeus, dear to my heart, you, don't be afraid (at all) either of Ares or of any other immortals; I am, at present, a helper to you. No, come (now), drive first your single-hooved horses at Ares, and strike him in close fight, do not fear furious Ares.' In the first part of her speech Athene prohibits Diomedes from being smitten with fear at the sight of Ares ( \( \mu \eta \delta \varepsilon \lambda \delta \varetheta \) ). In the second part she encourages Diomedes by saying - come ( \( \acute{\alpha} \gamma ε \) ), drive (\( \xi \chi ε \)) your horses, and finally strike (\( τύφον \)) him. 

Here \( \acute{\alpha} \gamma ε \) and \( \xi \chi ε \) describe the present instant action,
and τούφον is the culminating point of Diomedes' achievement.
μηδε αὔξεο is a concluding remark by Athene which is supplementary to μὴ δεῖδει.

§ 296. In the other examples also the idea of prohibition in a strong emphatic sense is prominent: 'Be not, in anyway, afraid of anything', "shackle off all your inertia", "be in the state of courageous and active habits"; e.g.:

"Ηπη, μὴτε θεῦν τὸ γε δεῖδει μὴτε τὐν' ἀνδρῶν ὧφεσθαι."
[II. 14. 342-43.]

- 'Hera, don't be afraid that any god or man shall behold the thing.'
Here the implied fear is indicated in the speech of Hera (Cf. II. 333f).

θάρσει, μηδὲ τι πάγχυ μετὰ φρεσὶ δεῖδει λέην.
[Od. 4. 625.]

- 'Take heart, and be not in your mind too sore afraid.'
This speech of the phantom is in contrast with the speech of Penelope when she uses δεῖδει in line 820 (See § 162).

Ξεῖν', εἰ σ' ὀτρύνει κραδίη καὶ θυμὸς ἄγνωρ τούτων ἀλέξασθαι, τὼν δ' ἀλλων μὴ τὶν' Ἀχαῖων δεῖδθ', ...
[Od. 18. 61-62.]

- 'Stranger, if your heart and your proud spirit bid you beat off this man, then do not fear any man of all the Achaeans.'
Here in this context fear is expressed in the preceding speeches of Odysseus and Antinous.

Τρῶες ὑπέρθυμοι, μὴ δεῖδε Πηλείωνα. [II. 20. 366.]
- 'Oh you the Trojans! high of heart, don't be afraid of the son of Peleus.'

Here, too, the force of the perfect imperative (δειδείτε) comes from the preceding speech of Poseidon (II.354f) where the two perfect imperatives ἔστατε and μεμάτω occur. (See § 303).

Hector says that the Trojans must not be afraid of any man of the Greeks, no matter how strong. On the contrary, they must be capable of facing the strongest man, Achilles.

3. The Perfect imperative in commands, requests, etc.

§ 297. The perfect imperative is mainly used in commands which include requests, entreaties, prescriptions, summons, exhortations etc. And in this case, the perfect imperative is used as a new concept in the situation and looks towards the performance of the action (which is implied). As, for example, like the indicative, the imperative of ἀνώγα expresses a (strong) command in the following:

φαέγγεο δ' ὡς κεν ἐραθα, καὶ ἐγρήγορει ἀνωχθα,
patrothoyn ex geneiws dnomadwv andra ekastov,
pantac xudaliwv.

[II.10.67-69.]

- 'But, wherever you go, raise your voice up, and bid (strongly) men be awake, calling each other by lineage and his father's name, giving due honour to each.'
Here the perfect infinitive is used to denote the state: "to be in the state of wakefulness". It is a fact worth noting that the use of ἀγωνεῖν is not very similar to that of other perfect imperatives. Here the intensive meaning is either weakened, or not easily discernible. In the same way, the other examples\(^3\) can be explained:

§ 298. But the perfect imperative form ἀλάλησο refers to an urgent request in the following passage:

καὶ σὺ, φίλος, μὴ δηθὰ δόμων ἀπὸ τῆς ἀλάλησο, κτήματά τε προλιπών ἄνδρας τ' ἐν σοὶ δόμουσιν οὕτω ὑπερφίλους, μὴ τοι κατὰ πάντα φάγωσιν κτήματα δασσάμενοι, σὺ δὲ τῆς ὕστην δόδυν ἔλεγε.

[Od.3.313-16.]

- 'So, my friend, do not wander too long from home, leaving your wealth behind you and men in your house so insolent, lest they divide and devour all your wealth, and you shall have a fruitless journey.'

Here by the use of the perfect imperative an urgent request or wish is made by Nestor, so that Telemachus follows him completely.

The particle μὴ is emphatic and prohibitive.

§ 299. Similarly in the following the perfect imperative ἀνήρθω indicates a request (amidst a series of other imperative forms found in the passage, Cf. ll.47f.):

(ὁρεῖς ἐν ἱσταυρότει), ἐκ δ' αὐτοῦ πετραὶ ἀνήρθω,

[Od.12.511=162.]

- '(Upright in the step of the mast), and let the ropes be made fast.'......
ινηθηω is used as the last of a series of aorist injunctions.

Then Circe adds a supplementary injunction to make her command or request more forceful by using δεδεμων (l. 54), a reduplicated present from δεδημι (other form of δεω), to heighten the situation. "Let them bind (δεδεμων) him with more bonds." This reduplicated imperative form is used probably to avoid the same form to be used twice in the same context.

§ 300. Among many other imperative forms (Cf. ll. 221f.) δεδεξω along with δεξαι is employed in the sense of request or command in the following lines:

"Come, therefore, take you now the lash and the shining reins, and I will dismount to fight; or else do you await his onset, and I will look to the horses."

Here δεξαι is used to indicate an instant action in the immediate future or present, as contrasted with the perfect imperative δεδεξο ("be ready to receive him") to refer to an act which is slightly more distant in future. The perfect is here used to express the more striking and attractive of the two alternatives. But the reply by Lycaon given in the perfect future δεδεξομαι (ll. 5.238) is to emphasize the anticipated or intended future in contrast with the
present imperative \( \varepsilon l\alpha u n e: \) "If you drive on ...... I shall (be ready to) receive him (Tydeus) with my sharp spear."

§ 301. But in the following two passages \( \delta \delta \varepsilon \xi \) is used in a negative-positive contrast to give an emphatic meaning to the word:

"\'Ekto\( r, \) \( \mu \kappa \varepsilon t i \) \( \pi \alpha m \) \( i a n \) \( \\'A \chi \iota l \lambda \eta t \) \( \pi r o m \aleph \varepsilon t i e, \) \( \ddot{a}l\lambda a \ k\alpha t \) \( \pi l \eta t \) \( \ddot{u}n \) \( \tau e \) \( k\alpha i \) \( \varepsilon x \) \( f l o \zeta b o \) \( \omega l \) \( \delta \delta \varepsilon \xi \), \( m\heta \) \( p\omega s \) \( \sigma \) \( \ddot{h} \) \( \beta \ddot{a}l \) \( \ddot{h} \) \( \sigma \chi \ddot{e} d \ddot{o} \) \( \ddot{a} o r i \) \( \tau \ddot{u} \ddot{p} \)."

[II.20.376-78.]

- 'Hector, do not fight in front any more at all with Achilles, but await (eagerly) (for) him in the throng and out of the din of conflict, lest by any means either he (will) hit you or strike you closely with his sword.'

Here the alternative is between the non-preferred (\( \mu \kappa \varepsilon t i \) \( \ldots \) \( \pi r o- \) \( \mu \acute{a} \chi \iota \varepsilon t i e) \) and preferred (\( \delta \delta \varepsilon \xi \)) in a negative-positive contrast.

\[ \mu\heta \ \mu e \ \ddot{e}a \ \ddot{a} p\alpha \ddot{a} \ \nu \nu \nu \ddot{o} i \ \kappa \ddot{u} n \ddot{a} c \ \kappa \ddot{a} t a \ddot{d} \ddot{a} f a i i \ \'A \chi \ddot{a} i \ddot{\ddot{a}} n, \]
\[ \ddot{a} l\lambda a \ \ddot{o} u \ \mu \ddot{e}n \ \chi a l k \ddot{o} n \ \tau e \ \dddot{a} l i c \ \chi r u s \ddot{o} n \ \tau e \ \delta \delta \varepsilon \xi , \]
\[ \ddot{d}w\ddot{a} \ \ddot{t} \ \tau o i \ \delta \dddot{a} \dddot{m} \ddot{o} s o \ddot{u} i \ \kappa \ddot{a} t h \ddot{\ddot{o}} \ \kappa a i \ \pi \ddot{t} \ddot{n} \ddot{i} a \ \mu \ddot{\ddot{h}} \ddot{t} \ddot{\ddot{h}} \ddot{o}. \]

[II.22.339-41.]

- 'Do not let the dogs of the Greeks devour me at the ships; but you receive in plenty the stoa of bronze and gold, gifts that my father and queenly mother shall give you.'

§ 302. In the following, \( \varepsilon g \rho \eta \gamma \rho \omega r e \) along with \( \kappa \dot{e} \kappa l u t e \) is also used as a strong request making the verb intensive, being the last in the series of actions:
- 'Hear me, you Trojans and Dardanians and allies, that I may say
what the heart in my breast compelled me. Now, you take your
supper throughout the city, and even as you used to, and take heed
to keep watch, and be wakeful each one.'

Here κέκλυτε stands for an urgent request and ἔγρηγόρευε
is the last and most important of a series. By using κέκλυτε
Priam draws the attention of his men: "Hearken to me (for my
honour) so that you may follow." Then he goes on to state his plan:
First, he requests them to take supper (ἐλέσθε), and then
to keep watch (μνήσασθε), and finally, to be wakeful (ἔγρηγορεθε)
through the night. And this is the culminating point.

§ 303. In a similar way the perfect imperative of ἐστημι also
shows a request or command in the following passages:

Ναὶ δὲ ταῦτα γε, τέκνον ἔμοι, κατὰ μοῦραν ἔστεπες.
ἀλλ’ ἄγε τοι χλαινάν τε χιτώνα τε εὕματ’ ἐνείκω,
μηδ’ οὕτω δάκεσιν πεπυκασμένος εὑρέας ὀμος
ἔσταθ’ ἐνὶ μεγάροις.

[Od. 22. 486-89.]

- 'Yes, my son, all this that you have said is right. But come,
(and) let me bring (for) you a cloak and tunic to put on, and don't
stand thus in the halls with your broad shoulders wrapped in rags.'
Here the contrast with \( \varepsilon \varepsilon i \pi \varepsilon o s \), indicating a recent past, is noteworthy: "what you say is right, but don't stand." \( \varepsilon \sigma t a \theta i \) carries a request.

\[
\mu \heta \ \mu o i \ \varepsilon r \varphi \kappa e \sigma \theta o n \ \mu \eta d' \ \varepsilon \sigma t a \tau o n \ \alpha \chi \nu \nu \mu \epsilon \nu \omega \ \kappa \iota \rho .
\]

[II.23.443.]

- 'Don't stop me, don't stand still grieved at heart.'

\[
\mu \kappa \epsilon \tau i \ \nu \ddot{o} \nu \ \tau r o \nu \ \epsilon k \acute{a} \varsigma \ \varepsilon \sigma t a \tau e , \ \delta \ddot{o} i \ddot{o} \ ' \Lambda \chi a i o s\,' \ \dot{a} \lambda l' \ \ddot{a} \gamma ' \ \dot{a} \nu \ddot{h} \rho \ \ddot{a} \nu t ' \ \alpha \nu \ddot{d} \rho o \varsigma \ \iota t o , \ \mu \epsilon \mu \acute{a} \tau o \ \delta \epsilon \ \mu \acute{a} \chi e \sigma \theta a i .
\]

[II.20.354-55.]

- 'Noble Achaeans, do not stand there waiting for the Trojans, but come, let man go forth against man and be eager (earnestly) for the fight.'

In these two examples \( \varepsilon \sigma t a \tau o n \) and \( \varepsilon \sigma t a t e \), carrying the sense of command, give an urgent emphatic sense: "don't go on standing there." \( \mu \epsilon \mu \acute{a} \tau o \) refers to an immediate future event: "be ready to accept whatever may come off in the fray."

\[ \S 304. \] The use of \( \kappa \acute{e} \kappa l u \theta i \) and \( \kappa \acute{e} \kappa l u t e \) in addressing a number of people implies an order which one is obliged to obey. Hence they give an urgent emphasis: "Hear me (as I request or bid you to do\(^4\))." These two forms, addressing either gods or man, are used in a stylistic pattern. As, for example,

\[
\kappa \acute{e} \kappa l u \theta i \ \nu \ddot{o} \nu \ \kappa a l \ \dot{e} \mu e \iota o , \ \delta \acute{i} \delta \varsigma \ \tau \acute{e} \kappa o c o s , \ ' \Lambda \tau r u \tau \delta \acute{a} \nu \eta .
\]

[II.10.284.]

- 'Listen to me now, you child of Zeus, unwearied one.'
- 'Listen (to me) now, O Eumaeus, and all the rest of the companions.'

Other occurrences of the same stylistic pattern are:  
exklute mevon  
(II.3.86; 304; 456; 7.67; 348; 368; 8.5; 497; 19.101;  
Od.10.189; 12.271; 340; 17.370; 468; 18.43; 351; 20.292;  
21.67; 275);  
exklute vyn kai emeio  
(II.3.97;  
7.348; 368; 8.497);  
exklute de vyn mevon,  
'listen very closely,' (Od.2.25; 161; 229; 24.443; 454); and  
exklute  
(II.17.220; Od.7.186; 8.26; 97; 387; 536).

§ 305. In the following sentence the perfect imperative mevdw expresses the speaker's complete and implicit assurance that his order will be carried out:

mevd de tic hipposvin te kai enorephi pepolowc  
ocol prtod' allew mevdw Tropesoi mheswai,  
mov anaxwretw  
[II.4.303-05.]

- 'Let no man, trusting in his horsemanship and his valour, be eager to fight with the Eoojan alone in front of the rest, and let no man even drop behind.'

Here both pepolowc ("entirely confident") and mevdw ("all keyed up to fight"), expressing a strong intensive meaning, are mutually complimentary.

§ 306. etusde in the passages below expresses a present emphatic meaning - "let it be":

κέκλυθε νῦν, Ἐδμακτε καὶ ἄλλοι πάντες ἔταιροι.  
[Od.14.462 = 15.307.]
αὕτη δ' οἶη ἔσει. τὰ δ' ἄρθρα πάντα τετύχεω.

[Od. 2. 356.]

- 'But keep knowledge only to yourself, and let all the provisions be together.'

ἀλλὰ προμηνηστινοὶ ἔσελθετε, μηδ' ἀμα πάντες, πρῶτος ἤγω, μετὰ δ' ὑμεῖς. ἀτὰρ τόδε σήμα τετύχεω.

[Od. 21. 230-31.]

- 'But enter one after another, not all together; first I, and afterwards you; but let this be your signal.'

§ 307. The perfect imperative of τλάω is used in the following four places to make an urgent statement.

τέτλαθε, μὴτερ ἐμὴ, καὶ ἀνάσχεο κηδομένη περ,

[II. 1. 586.]

- 'Be of good cheer, my mother, and endure for all your grief.'

τέτλαθε, τέκνον ἐμὸν, καὶ ἀνάσχεο κηδομένη περ,

[II. 5. 382.]

- 'Take courage, O my child, and endure for all your grief.'

In these two examples τέτλαθε is used in the present sense, and refers to an action that will be done immediately.

τέτλαθε δὴ, κραδή, καὶ κύντερον ἄλλο κοίτες.

[Od. 20. 18.]

- 'Endure, my heart, a far more loathsome thing than this you did suffer once.'

τέτλαθε here refers to an action to be taken by Odysseus for the suitors; while the aorist ἢτλητε refers to an act that took place in the past. Then after a few lines, the poet uses μένε τετλητιὰ (line 23), to make a contrast between τέτλαθε and μένε.
where the latter says that Odysseus then decides to endure everything for his future course of action. \( \text{τετληνία} \) is the urgent and important step taken by Odysseus, while \( \text{μένε} \) \( \text{τετληνία} \) is the outcome of that decision.

\[ \text{el δε μ' ἀτιμήσοντι δόμον κάτα, σὸν δὲ φύλον κηρ \text{τετλάτω} ἐν συνθέσει κακῶς πάσχοντος ἐμεῖο,} \]
\[ \text{ἡν περ καὶ διὰ δώμα ποδῶν ἐλκώσι θύρας} \]
\[ \text{ἡ βέλεσιν βάλλωσι· σὺ δ' εἰσορῶν ἀνέχεσθαι.} \]

[\text{Od.16.274-77.}]

- 'And if they shall despise me in the house, let the heart in your breast endure while I am maltreated, and even if they haul me out of the place by the feet, or hurl at me and smite me, still you will have to look on and bear it.'

Herein, too, \( \text{τετλάτω} \) indicates an urgent and pressing necessity of doing something when the critical time comes. It is Odysseus who requests his son by saying that when he enters the hall in front of the suitors, he (Telemachus) should have the courage to endure seeing the despiseful and deplorable plight of his father.

It is his request not to disclose the identity of his father so soon; on the contrary, his heart should be courageous enough to understand the purpose of that situation.

\[ \text{308. τετράφθω} \] also shows a very urgent request in a negative statement, e.g.:

\[ \text{... μὴ τις ὀπίσω} \]
\[ \text{τετράφθω} \] \[ \text{ποτὲ νῆας} \] \[ \text{δμοκλητήρος} \] \[ \text{ἀκούσας.} \]

[\text{II.12.272-73.}]
- 'Let no man turn him back to the ships hearing [the shouts of the foe] that encourages him.'

§ 309. ἔσσαι in the following example shows a request:

... ἐφαγγέλλον δὲ μοι ἔστω αὐτήκ', ἐπεὶ κεν κεῖνας ὅν τὰ ἀ δώματ' ἔκηται· ἔσσαι μὲ χλαῖναν τε χιτῶνα τε, εἴματα καλά.

[Od.14.152-54.]

- 'But let it be for me immediately a reward for good tidings, when he shall come and reach his own home; clothe me in a cloak and tunic, fair garments.'

§ 310. The perfect imperative of ὑψάσκω in the passages quoted below indicates a violent expression, the idea of which is to put the action into reality.

τέθνατε· κῆρα δ' ἐγὼ τότε δέξομαι, ὅπποτε κεν δὴ Ζεὺς ἔθελη τελέσαι ἢ' ἀθάνατοι θεοὶ ἀλλοι.

[II.22.365-66.]

- 'Be dead; I will accept my fate when Zeus and the other immortal gods will decide to bring it to pass (to me).'

Here τέθνατε means "Die and be done with it"; "be dead and don't leave any doubt about it."

Similarly also in the following passage:

... δὲ δὲ κεν ὑμέων βλήμενος ἢ τυπείς θάνατον καὶ πότιμον ἐπέση, τέθνατο· οὗ οἱ δειλεῖς ἄμυνομένῳ περὶ πάτρῃς τέθναμεν.

[II.15.494-97.]
- 'If any of you meets his fate and stops an arrow or a spear, well, let him lie dead. It is not unseemly for him to be dead fighting for his country.'

ταῦτα δὲ πάντα έσθ', ένα καὶ μετόπισθά τε ἔσφησα γυναῖκι.

[Od. 11.224-24.]

- 'Bear all these things in mind that you may hereafter tell them to your wife.'

δρκια δὲ ζεύς έστω, ἐργῶνισσος πόλεως Ἡρης.

[II. 7.411.]

- 'But to our oaths let Zeus be our witness, the loud-thundering lord of Hera.'

Similarly in other instances, such as, II.10.329; 15.36 (Cf. Od. 5.184); 15.217; 19.258 = Od.1933; Od.14.158 = 17.155 = 20.230; 16.302.

5. The perfect imperative in Vedic.

§ 312. Like the former two moods, the perfect imperative is also very rare in Vedic literature. It is mostly confounded with the verbs of
the reduplicating class. In the Rgveda only a small number of perfect imperative forms are used. They mostly express either a prayer or a wish. As the subject-matter is different, the uses of the Rgvedic perfect imperative are not always analogous to the Homeric, though aspectually both signify an intensive meaning. It is a fact worth noting that both in Homer and in the Rgveda, the perfect imperative is often used side by side with the present imperative. In this case, the former suggests the completion of the action as a total result-producing event, while the latter is either instantaneous or durative depending on the situation. This is illustrated from the following examples:

Sīnīvālī pṛthuṣṭuke ya devānām āsi svāsā /
juṣāsva havyām āhutām prajām devi dididdhiḥ naḥ //

[RV.2.32.6.]

- 'O broad-tressed Sīnīvālī, you are the sister of the Gods; accept (our) sacrifice, offered to you; O Goddess, grant us children.'

Here the present imperative juṣāsva expresses an instantaneous action, while the perfect imperative dididdhi an intensive, both signifying a prayer (Cf. Pāṇini. III.3.162).

tvē vīśvā sarasvati śrītāyūmsi devyām /
s'una hotreṣu matsva prajām devi dididdhi naḥ //

[RV.2.41.17.]

- 'O Sarasvati, in you, the shining one, all lives (or generations) take their resort. Be glad in (the affair of) Sunahotra's sons; O Goddess, grant us children.'
Here matsva, 'be glad and remain so' is durative, while the perfect imperative is intensive as before.

§ 313. In the following two hymns also the perfect imperatives are used to express a prayer signifying an intensive meaning:

bhāspata indra vārdhatāṁ nah sācā sā vāṁ sumatiṁ bhūtvasmē /
avistāṁ dhiyo jīṛtāṁ pūramdhīr jajastāṁ aryō vanuṣaṁ ārātiḥ //

[RV. 4. 50. 11.]

- 'O Bhāspati and Indra, make us prosperous, may your benevolent deeds be with us; preserve our holy thoughts, wake up our senses (or spirit), weaken completely our hated foe and rivals.'

Here the perfect imperative expresses the result of the sequence of actions (Cf. Pāṇini. III. 4.3).

evaṁ na indrotibhirava pāhi grñatāh śūra kārūn /
utā tvācam dādato vājasātau pīpir_health mádhvaṁ sūṣutasya cāroḥ //

[RV. 5. 33. 7.]

O Indra, favour us with your aid; O Hero, protect the bards who sing your praises: In the fray, be pleased excessively with those who offer the skin of beautiful and well-pressed Soma.'

Here the first two imperatives - ava and pāhi - are instantaneous and durative respectively and pīpir_health expresses a state.

§ 314. In the following two hymns, the perfect imperatives are used to express a wish (Cf. Pāṇini III. 3.157) both being intensive in meaning. In the first hymn the perfect imperative is accompanied by the present imperative and optative, which are instantaneous, e.g.;
āvādanśtvām śakune bhadrāmā vada tūṣṭām āśīnāḥ sumatēm cikiddhi nah /
yād utpātan vādasi karkarīr yadhā brhād vadema vidathe suvīrāh //

[RV.2.43.3.]

- 'O Bird, while singing, announce good luck to us, while sitting silently, think on us (greatly) with benevolent thoughts. While flying off, you sing (lit. talk) like a lute, may we speak loudly in the assembly like brave sons?'

In the second the perfect imperative is followed by the present, which is continuative:

āśu cākandhi puruhūta sūrīśu vṛdhāso yē maghavannānasūr maghām /
ārcanti tokē tānaye pāristiśu medhāsātā vajīnam āhraye dhāne //

[RV.10.147.3.]

- 'O much-invoked Indra, take great pleasure in these wealthy people, who, exalted by you, are getting wealth. In sacrifice, they praise you, full of wealth, for sons, progeny, desired things, and undistributed riches.'

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CHAPTER FIVE

The Future Perfect.
Chapter V.  The Future Perfect

1. The future perfect, a Greek innovation.

§315. The future perfect,\(^1\) formed from a reduplicated perfect-system by simply appending the usual future suffix to the root along with the personal terminations, is purely a Greek innovation.\(^2\) Apart from a few scanty remnants of the reduplicated future perfect in Latin,\(^3\) in the ancient classical languages it is strictly confined to Greek. In general, the futures formed from the perfect active are very rare in Greek, (they are normally formed periphrastically with \(\varepsilon\omega\mu\alpha\tau\) in later Greek\(^4\)), but those formed from the middle suffix (mostly with a passive signification), are very common. Only four\(^5\) perfect active forms are found in Homer, the rest being formed with the middle suffix.

2. The meaning of the future perfect compared with the simple future.

§316. In its function as a future tense,\(^6\) the Greek future perfect corresponds in most cases, particularly in Homer, to the perfect indicative, except that its time sequence is transferred to the future. So, like the perfect indicative, some occurrences of the future perfect also tell us that a certain action will be completed some time in the future.\(^7\) And in this respect, when the stress is laid upon complete fulfilment, the future perfect signifies certainty, immediate occurrence, or rapidity of action. It is to be noted that completion and intensity are not mutually exclusive. Apart from this, in a number of instances, the future perfect shows an intensive meaning corresponding to the
present perfect, i.e. it suggests the exercise of someone's
determination to have the action performed at the intended time.

But there is a difference in this case between a simple future and a
future perfect. The latter gives an air of positiveness which is
the normally lacking in a simple future. Moreover, the future perfect
expresses a single prospective action as a total completed occurrence,
while the present future will simply indicate that the action will
occur. In the latter case, the emphasis is not given to its totality
of performance, on the other hand, it may express an action in its
duration, whereas, the future perfect may be called the future of
immediate realization. The speaker anticipates the total event
completed as a whole from the present time. However, considering
the nature of meaning, the future perfect in Homer falls into two
main groups:

  1) Completion of an action in a future with an air of positiveness,
and 2) intensity proper, corresponding to the present perfect.

The following 19 forms from 16 roots, which actually occur in 28
places in Homer, will demonstrate these points.

3. The perfect future as a completed act in a future.

§ 317. As said above, the future perfect looks ahead to the complete
performance of an action in the future, and in this respect, the
division of time falls within the present 'moment of speaking' and
the 'moment of completion' both being considered as forming a single
event, as the following example shows.

§ 318. \( \beta εβρώσεται \) in the following suggests an act to be completed in future and is expressed by a contrast of a positive future perfect with a negative simple future indicative:

\[ \chiρήματα \delta' \; \alphaυτε \; \kακῶς \; \betaεβρώσεταί, \; οὐδὲ \; \piοτ' \; \ι\sigmaα \; \ξοσεταί, \; \δφρα \; \κεν \; \piε \; \deltaιατρίβεται \; \'Αχαίοις \; \θν \; \γάμον. \]

[Od. 2. 203-05.]

- 'And his property shall indeed be devoured in a shameful manner, nor shall requital ever be made, so long as she shall put off the Achaeans as regards her marriage.'

Although in the end the property could not be devoured, because of Odysseus' arrival, still Eurymachus thinks that the suitors will be able to do so. The process of future completion is in the mind of the suitors, and hence the future perfect.

§ 319. So too \( \varepsilonιρήσεται \) which is used in association with \( \varepsilonινός \) in a negative-positive contrast (the future perfect being in the negative) which adds emphasis to the statement. It occurs as follows:

\[ 'Αντίλοχ', \; οὖ \; \muεν \; \τοι \; \μέλεος \; \varepsilonιρήσεται \; \alpha\ινος, \; \αλλά \; \τοι \; \ʰμιτάλαντον \; \varepsilonγὼ \; \χρυσοῦ \; \varepsilonινός. \]

[Il. 23. 795-96.]

- 'Antilochus, your word of praise shall not be said in vain, but I will add to you(r prize) a half-talent of gold.'
Here the combination indicates that the event expressed by the future perfect occurs within the time taken to perform the action denoted by the future verb.

§ 320. Similarly, *τετευξεται*, in all the four places (one being repeated), emphasizes the future action to be definitely completed. In the following passage, *τετευξεται* occurs in a subordinate clause which marks the sequence of actions:

€ρχεο, δει θωπτα, δεων Αλαντα καλεσσων, 
δμωτερω μεν μελλον· δ γαρ κ' διχ' ἀριστον ἀπαντων 
ειη, επει ταχα τηδε τετευξεται αληθεος.

[II.12.343-45 of which 344-45 = 357-58.]

- 'Go, goodly Thoëtes, run, and call Aias, or rather both in preference, for that would be by far the best of all, since the utter destruction will be (definitely) wrought soon.'

In the next passage, *τετευξεται* is used in combination with a negative simple future. Its meaning seems to be weakened here. It is not as emphatic as the previous example though it stresses the action to be completed in the future.

αυτοι οι και σημα τετευξεται, ουδε τι μην χρεω 
εσται τυμβοχας, διε μην θεπτωσιν Ἁχαιοι.

[II.21.322-23.]

- 'Even here a mound (of his) shall (definitely) be made, nor shall there be any need at all to pile up a tomb for him, when the Greeks bury him.'
But in the following τετεύξεται emphasizes the positive fulfilment of the future action. It occurs with ἔσκαπας:

ἡ δὴ ποι ἔσκαπα ἔνι φρεσκ, φαίδιμ,' Ἀχιλλεὺ, ἤματι τῷ δὲ πόλιν πέρσειν Τρώων ἄγερχον, νηπότι: ἡ τ' ἕτε πολλά τετεύξεται ἐλγε' ἐπ' αὐτῇ.

[Π.21.583-85.]

Here ἔσκαπα (See § 142) and τετεύξεται "shall indeed be wrought", reinforced by ἔτι, are emphatic.

§ 321. Like that of Π.12.345 (quoted above), πεφησεται also gives an emphatic meaning and declares the certainty of an occurrence in the near future.

τῶν νῦν εἰ τίς ἐμοὶ ἀκεῖνοι ἐπιπέδεσθαι ἀνδρῶν οἵκαθ' ἐμεν, Τροή δὲ πεφησεται αἰπύς δελθρος.

[Π.17.154-55.]

'Wherefore now, if anyone of the men of Lycia will listen to me, we will go homeward, but for Troy utter destruction shall (definitely) be declared.'

§ 322. πεφησεται 'will definitely be slain' is another instance which indicates a future completed action and which occurs with πέφαται in a general statement:

ἡδὴ γὰρ τίς του γε βήν καὶ χεῖρας ἁμεῖνων ἢ πέφατ', ἢ καὶ ἔπειτα πεφησεται.

[Π.15.139-40.]

Like the perfect indicative, the future perfect indicates the definiteness of an occurrence based on passed experience.
Cf. also the following:

\[ \text{... ἐν δὲ σὺ τοῖς πεφηγεῖται, αἰ̂ ἐν ταλάσσῃς μεῖναι ἐμὸν ὀδῷ μακρῶν,} \]

[II. 13. 829-30.]

- 'And among them you shall (definitely) be slain, if you will venture to abide my long spear.'

\[ \text{ὄπποτε κεν τούτους κτέωμεν, πατέρ', ἢδὲ καὶ νίδν,} \]
\[ \text{ἐν δὲ σὺ τοῖς ἔπειτα πεφήγειται, οἶᾳ μενοινάς} \]
\[ \text{ἐρυθεῖν ἐν μεγάρος· σὺ δ' αὐτὸν χράτῃ τίςεις.} \]

[Od. 22. 216-18.]

- 'When we have slain these men, father and son, and thereafter you too shall be slain with them, which you think to do in the halls, and you will pay for them with your own head.'

Here by κτέωμεν Agelaus mentions an action in the near future to Mentor, and by πεφήγειται he wants to emphasize action in the more distant future, whereas τίςεις is the concluding remark and refers more generally to the future.

§ 323.

In the following passage the future perfect of δέχομαι seems to have been used by Pandarus in reply to Aeneas' ἰδέεξο (in line 228) in order to refer to a more remote future (to be completed). It is Pandaras' "readiness to do", when he says -

\[ \text{ἄλλᾳ σὺ γ' αὐτὸς ἔλαυνε τέ' ἁρματα καὶ τεὸν ἔππω,} \]
\[ \text{τόνδε δ' ἐγὼν ἐπιλόντα δεδέεξομαι δἐξὶ δουρᾷ.} \]

[II. 5. 237-38.]
δεδεξομαι here means "I shall indeed be ready to receive" (him). For fuller discussion see § 300.

§ 324. But άλεξεψεται in the passage quoted below refers to a continuous (or permanent) state resulting from the previous action, i.e., the death of Hector. It also gives the idea of intensity being the last in order:

τω καὶ μιν λαοί μὲν δόξονται κατὰ δόξαν,
δρομητόν δὲ τοκεῖον γόνον καὶ πένθος ἔθηκας,
"Ἠκτορέ, ἐμοί δὲ μᾶλλον λεξεψεται ἄλγεα λυγρά.

[II. 24. 740-42.]

- 'Therefore the people lament for him throughout the city, and, Hector, unspeakable grief and sorrow you have brought upon your parents, and for me, especially, grievous sorrows will be left (for ever).'

δόξονται describes the present situation, while ἔθηκας refers to an immediate past, and άλεξεψεται for the future (immediate and remote). Here the future perfect anticipates the result as if it were already 'there' as a fait accompli in the speaker's mind.

4. The Future Perfect with intensity, corresponding to the Present Perfect.

§ 325. In some instances the future perfect seems to be used to emphasize the meaning. Like some of the examples of the perfect
indicative, these future perfects emphasize totality of performance which will have to happen in future (as a result of some other action). As, for instance, the future perfect of καλέω is used in the following passage with intensive meaning like that of the indicative, but the complete performance of the future action depends on the earlier action.

αὐτὰρ Ἀλέξανδρος καὶ Ἀρησίλαος Μενέλαος μαχητὰς ἐγκελθοί μαχησονται περὶ σεῖον τῷ δὲ κε νικήσαντι φέλη κεκλήσῃ ἄξοιτις.

[II.3.1346-18.]

- 'But Alexander and Menelaus, dear to Ares, will fight for you with their long spears; and to whichever has the victory, you shall in fact be called a beloved wife.'

Here κεκλήσῃ suggests the meaning: "shall have the name of"... with intensity.

§326. So too the future perfect of ὀλία:

εἰδήσεις δὲ καὶ αὐτὸς ἐνι φρεσίν δοσον ἀρισταὶ νῆς ἐμαί καὶ κοῦροι ἀναρρίπτειν ἄλα πηδόφ.

[Od.7.327-28.]

- 'So you, too, in fact shall know for yourself in your mind how much my ships are the best and my youths the best at casting up the sea with the oar.'
§ 327. In the following passages the intensive meaning of the future perfect of μεμνησομαι can be gathered from a contrastive statement:

εἰ δὲ θανόντων περὶ καταλήσοντι εἰς Ἅρδαο, ἀυτὰρ ἐγὼ καὶ κεῖθε φίλου μεμνησομ' ἐτελεῖον.

[II.22.389-90.]

Here Achilles, just after the death of Patroclus, makes this contrastive statement by using καταλήσονται and μεμνησομαι: "and if they forget the dead (i.e. Patroclus) completely (κατὰ ... περ) in Hades, nevertheless I will distinctly remember him even there."

The use of καὶ κεῖθε reinforces the emphatic meaning.

§ 328. Similarly, the future perfect of πεζῶ in the active, shows an intensive meaning "I shall persuade him all right", "I shall certainly persuade him", e.g.:

ἀλλὰ σοὶ μὲν νῦν στῆθει καὶ ἀμπνευ, τόνδε δ' ἐγὼ τοι ὀλχομένη πεπλήθους ἐναντίβιον μαχέσασθαί.

[II.22.222-23.]

In this speech, Athene promises to persuade Hector positively to come to fight with him.

§ 329. κεχαρῆσεται side by side with χαίρω, both being in the negative, expresses an intensive sense in the passage quoted below:

... αὐτὰρ ἐγὼ μυθήσομαι οὔδ' ἐπικεῖόσω.

οὐ μὲν τοι ὕψως κεχαρῆσεται· οὔδε γὰρ αὐτὸς χαίρω, ...

[Od.23.265-67.]
- 'But I will tell you and will not conceal it. Your mind will not (really) rejoice, nor do I rejoice.'

This speech is made by Odysseus to Penelope when they meet after the contests. Odysseus knows that he will have to take leave again from Penelope for some time, because of Teisias' foretelling (see for the allusion in Od. 11. 121-137, repeated here again from II. 268-284).

So Odysseus speaks to Penelope by saying - "you will not be really (or indeed) glad, no do I go on rejoicing now." The future perfect thought negates the fulfilment of Penelope's ξαιρόω in the near future, while the present χαλάω refers negatively to the present state of Odysseus' mind in a continuative sense. The two futures - μνησομαι and ἐπικεύσομαι - though not vitally connected with the latter, indicate a wish to be fulfilled in the near future (Cf. II. 268-284).

§ 330. The future perfect of χαλάω, occurring in the following places, also expresses an intensive meaning: "shall be definitely (or positively) be angry", "shall be full of wrath". As, for example,

εἰ δὲ κε μὴ δώσωιν, ἐγὼ δὲ κεν αὕτος χαλάωι
ἡ τεδν ἡ Ἀλαντός ἵνα γέπασ, ἢ Ὀδυσσός
ἀξὼ ἔχων* ὁ δὲ κεν κεχαλαλόσεται, δὴ κεν εἰκωμαι.

[II. 1. 137-39.]

Here κεν with the future perfect in a relative sentence (in line 139 which is equivalent to a hypothetical apodosis, with a protasis to be mentally supplied, δς ἄν ... ἔδω τις ) denotes that there
is some condition on which the future fact depends: "If I approach anybody, he will be undoubtedly angry with me."

Similarly in the following instances:

Ζεῦ πάτερ, ἂδ τι μοι κεχολώσας, ὡττι κεν εἶπω;

[Π. 5.421.]

- 'Father Zeus, will you to some extent be (terribly) angry with me for what I shall say?'

Ζεῦ πάτερ, ἂδ τι μοι κεχολώσας, αἱ κεν Ἀρης

λυγρῷς πεπληγνία μάχης εὐς ἀποδώμαι;

[Π. 5.762-63.]

- 'Father Zeus, will you to some extent be (terribly) angry with me if I (do) smite severely Ares and drive him out of the battle?'

Apart from κεχολώσας, the perfect participle πεπληγνία also emphasizes the meaning indicating a present sense.

ἀλλ' ἄγετ' ἠμεῖς πέρ μιν ὑπὲκ θανάτου ἀγάμωμεν, ἀν ἠς καὶ Κρονίδης κεχολώσας, αἱ κεν Ἀχιλλεύς τόνδε κατακτεῖνη.

[Π. 20.300-02.]

- 'But come, let us lead him from out of death, lest the son of Cronos, by any means shall be angry, if Achilles should slay him.'

μὴ with the future is very rare. Here, as in the latter case (Od. 24.542-44) μὴ with the future perfect expresses a positive fear that something will be the case.

Ὡ Ἁχιλλεύ, μᾶλα τοι κεχολόσομαι, αἱ κε τελέσσῃς τούτο ἐποικ;

[Π. 23.543-44.]
- 'O Achilles, I shall be very angry with you, if you fulfil this word.'

Here μᾶλα adds intensity to κεχολώσεται.

... 'Οδυσσεῦ,
ζηχεο, παῦε δὲ νεῖκος ὁμοίου πολέμου,
μὴ πως τοι Κρονίδης κεχολώσεται εὐρύσα Ζεῦς.

[Od. 24. 542-44.]

- 'Odysseus, refrain (yourself), and make the strife of equal war to cease, lest by any means the son of Cronos, the wide-seeing Zeus, shall be angry (or lest7 Zeus becomes really angry) with you.'

§ 331. In the following passage κεκαδήσθησα too shows an intensive sense: "shall we not care after all?"; "in the end we shall not care", e.g.:

ἀ ς πότε, αὐγιόχοιο Δίδε τέχος, οὔκετι νῦν
δελεμένων Δαναῶν κεκαδήσθης' ύστατίδον περ;

[Il. 8. 352-53.]

For fuller discussion see § 69.

§ 332. περιδήσεται10 along with ἐθελήσει and ἔσται expresses an emphatic meaning: "shall indeed spare", "shall in fact harm". The passage is:

'Ηλών αὐπεινής περιδήσεται, οὔδ' ἐθελήσει
ἐκπέρσαι,...

[Il. 15. 215-16.]

- 'He (Zeus) shall (indeed) spare steep Ilion, and shall not be minded to destroy it.'
It appears from the context that θελήσει in association with πεφιδήσεται also carries a strong meaning, with this difference that in the former the intensity is not stressed.

οὔτε γὰρ ἔστι φρών σοί ἄσκοπος οὔτε ἀληθής ἀλλὰ μᾶλ' ἐνδυκέως ἵκετε πεφιδήσεται ἄνδρος.

[Π.24.157-58 = 186-87.]

- 'For neither is he ignorant, nor imprudent, nor wicked; but he will have (definitely) mercy with all kindliness on a suppliant.'

§ 333. In the following κεκαθήσει occurs in a present + perfect + present sequence, and indicates an intensity - "will undoubtedly trouble", "will definitely rob of ...", "will deprive"; e.g.

"Ω φίλοι, οὐ μὲν ἐγὼ τανῦμ, λαβέτω δὲ καὶ ἄλλος. πολλοὺς γὰρ τὸδε τὸξον ἀριστημένος κεκαθήσει ψυμοῦ καὶ ψυχῆς.

[Οδ.21.152-54 of which Π.153 = 170.]

- 'Oh friends, it is not I that shall string it, but let another take it; for this bow will indeed cause trouble to many chiefs in their heart and soul.'

Here the presents τανῦμ and λαβέτω describe the present situation; i.e. Lelodes, one of the suitors, tries to string the bow, but fails. So he says - "It is not I that shall string it, but let another take it." He then emphasizes by saying that "this bow will surely (or undoubtedly) cause trouble to many chiefs in their heart and soul."

* * *
CHAPTER SIX

The Pinpointest
CHAPTER VI. The Pluperfect.

1. The Nature of the Greek and Sanskrit Pluperfect.

§ 334. Morphologically, the pluperfect, as the past tense of the perfect, is strictly limited to Greek. In this respect Greek has the advantage over Sanskrit, where the pluperfect forms lie concealed among the reduplicated aorists. Although some reduplicated aoristic forms have been accepted as pluperfect forms in Sanskrit, this tense has a wider extension in Greek and thereby receives its definite place in the verbal system. However, in Greek the pluperfect is composed of four elements, (which are also present in Sanskrit):

i) Augment (with or without),

ii) Reduplication,

iii) Model form (Gk. ε, Skt. a), including vowel-gradation of the root, and

iv) Secondary endings.

The augment prefixed to the verbal form stands for the action that took place in the past; add is used to form the imperfect, aorist, and the pluperfect tenses. In these three tenses, and particularly in the pluperfect, the augment is often omitted in Homer and in the Vedic and Avestan literature. Secondly, reduplication stands for the completion of an action (See §§ 17 & 22). And thirdly, the modal form (= stem vowel) that we find is thematic with weak or full grade of the vowel-gradation. Lastly, the secondary endings that are added to the verbal
form are generally from the imperfect and occasionally from the perfect. In Sanskrit, the so-called pluperfect endings are from the imperfect except the third person plural endings which are from both the imperfect (an) and from the perfect (us)\(^5\); in Greek, however, the same is formed with the amalgamation of the perfect and the aorist.\(^6\)

\section*{§ 335.}

But the case is different in Sanskrit. Sanskrit grammarians have no special term for the pluperfect. In fact, the forms, which have been regarded by modern scholars as the forms of the pluperfect, were classed by Pāṇini as forms belonging to the category of reduplicated aorist, technically known as ca\(\text{\textit{ya}}\)-aorist.\(^7\) Grammatically therefore, the so-called pluperfect forms are aorists of Pāṇini's ca\(\text{\textit{ya}}\)-class. This is a reduplicated tense formed from a root which has a causative base\(^8\) without -aya. The reduplicated aorist itself is not causative in form, but a simple verbal form. Theoretically, all the roots as found in the \textit{Dhātuvātha} ('Concordance to Roots') of Pāṇini can take this reduplicated form, (as, \textit{acikarat} 'he caused to make'), although in actual usage this is not found. In some cases, some roots, such as, śrī (to service), dru (to run), and sru (to drop, to flow) will take this reduplicated aorist\(^9\) form in the aorist. In Vedic literature this reduplicated aorist is found in a greater number of cases than in the classical literature, where the use of this class of aorist is restricted, though not totally absent.\(^10\) In fact, in Sanskrit the pluperfect has no special existence in form, where it always coalesces either with the imperfect of the reduplicating class or with the reduplicated aorist; but the sense sometimes might
help us to distinguish the reduplicated aorist forms from the other past tenses. Judging on this basis Macdonell\textsuperscript{11} was able to indentify some sixty pluperfect forms in Vedic literature, while Arnold\textsuperscript{12} included some more forms not mentioned by Macdonell. Theodor Benfey expressed doubt about the reality of this. Without entering into the much-debated forms of the Sanskrit pluperfect, I have selected forms which have been unequivocally accepted by most scholars as definite instances of the pluperfect forms. In Greek, besides the sense of the usage, the form automatically helps us to distinguish the pluperfect forms from the other two past tenses. In outward appearance, both the Greek and Sanskrit pluperfect forms have the same characteristics; but in sense, it seems the Sanskrit pluperfect cannot always be on a par with the corresponding Greek tense. Nevertheless, if we analyse some of the uses of the so-called pluperfect forms of Vedic literature,\textsuperscript{14} particularly in the Rgveda, we find that those can be compared with some uses of the Homeric pluperfect, and in some cases they are perfectly in consonance with Homeric usage.

2. The meaning and uses of the Greek and Sanskrit pluperfect.

\textsection 336. The pluperfect, as the term indicates, is the past of the perfect. In Homer, it primarily represents an action as finished at a given past time.\textsuperscript{15} Secondly, it is also used to denote a past situation resulting from a completed action,\textsuperscript{16} not with reference to time present as in
the case of the perfect, but to time past. Lastly, the pluperfect is also used to denote an action or event that took place prior to another past action or event. It is, therefore, the most remote in time of a series of actions or events.

§ 337. In Homer the pluperfect is quite often used in accompaniment with the aorist and the imperfect in descriptive and narrative passages. In those cases the original sense of the pluperfect (i.e. completion of an action in the past) may either be distinct from that of the aorist or imperfect or it may merge with them, and in the latter, the pluperfect becomes virtually equivalent to an imperfect or aorist. In some cases, of course, the pluperfect sense is discerned clearly. In the extended contexts the pluperfect forms are mostly found either alternately with the imperfect or aorist, or with both the imperfect and aorist. Very rarely does the pluperfect occur alone (and when it does a previous context is necessary to understand the real purport of the pluperfect).

§ 338. When the imperfect, aorist, and the pluperfect are used (in any order) in one event, or in a series of events, the author or speaker might have different ideas in view. In a narrative passage, the imperfect may show a descriptive tense\(^\text{17}\) (i.e. 'a tense of vision'); a tense in which the author or speaker sees the action going on before his eyes, viewing it in its course and progress; while the aorist may denote a narrative tense\(^\text{18}\) i.e. a tense which sums up the action as a whole
in relation to the facts, without any prominence being given to the time beyond its being past. The pluperfect, on the other hand, is used in relation to a previous occurrence with heavy stress (= intensity), so that it represents the occurrence which it expresses as one that is simultaneously maintained in its completed state. So when the pluperfect is found in descriptions and scenery, in which it is associated with the imperfect and the aorist, it represents a past occurrence maintained in its completed state.

§ 339. It should be noted here that when the imperfect or the aorist is used, the idea of duration or of attainment is not in the action itself but in the mind of the writer or speaker. When the durative tense (= imperfect) is used, it is the mind of the speaker or writer that dwells upon the action in its development; on the contrary, when the aorist is employed, it means his mind views the action as a whole, as a single act, no matter how long a time was consumed by it. So one writer might employ aorists to relate a series of facts, while another writer might describe the same facts with the imperfects, or the same writer might use the imperfect or aorist to depict the same story.

§ 340. If, therefore, the writer or speaker wants to emphasize the action as continuing over a period of time, he will use the imperfect, but if he wants to emphasize it as a total event, he will use the aorist. In the case of the aorist a sequence of actions is to be emphasized,
so that the durative state is summed up and reduced to a single event. If the imperfect is used in the middle of the series of actions, instead of the aorist (which last seems to be normal), the implication of such a mixture may mean that the aorist aspect of that action was already over at the time of speaking, while the action expressed by the imperfect was still going on in the mind of the speaker or writer. The pluperfect, on the other hand, may have various implications in the series of actions. It may be employed to indicate a final decisive action, or in some verbs, a plusquamperfectum intensivum, which corresponds to the so-called intensive perfect, may be hinted, or it may indicate a prior or remote action. In all these cases, the pluperfect signifies an occurrence that is maintained in its completed state in the past. In the description of works of art, or of natural phenomena, the pluperfect indicates a positive result rather than a mere completed act in the past (Cf. § 208).

§ 341. Another feature of the Homeric pluperfect to be noticed concerns the change from an old state of affairs into a new one. The entry into the new state of affairs, (which is normally expressed by aorist) is sometimes expressed by the pluperfect; e.g. in Od. 14.233-34, the pluperfect suggests a change: "so my house grew rich (imperfect) speedily, and thus afterwards I became (pluperfect) dread and honourable among the Cretans."
§ 342. In Sanskrit pluperfect, the picture is different. As the Sanskrit grammarians did not recognize the pluperfect in Sanskrit, they did not prescribe any special syntactical or aspectual rules for it. But the rules applicable to the aorist (= लुः), are also applicable to the pluperfect (= कां - aorist). But an analysis of some of the pluperfect forms (as recognised by scholars) in Vedic literature shows that so far as aspectual meaning is concerned they can be on a par with that of the Greek pluperfect. In Homer, an analysis of some 170 pluperfect forms from over 100 different roots in more than 500 places shows that they can broadly be grouped into the following aspectual senses:

I. To denote the complete(d)ness of an action in the past,

II. To refer to the priority of a past event to another past event,

III. To express a final action in a series of actions, and,

IV. To signify a simple preterite tense, corresponding to the present perfect, which could express:

(i) Plusquamperfectum intensivum,

(ii) Stative pluperfect, and

(iii) simple past tense (mainly in the description of works of art, etc.)

3. To denote the complete(d)ness of an action in the past. (The pluperfect as the past of the perfect).

§ 343. As was stated above (§ 335), the pluperfect is the past of the perfect, and hence it denotes the occurrences located in past time.
These past events may be remote or recent, but they represent a completed action. One of the most characteristic functions of the pluperfect in an extended context is to express sequence of actions. In the following examples each completed single action, expressed by the pluperfect, requires the previous context in the order in which they are narrated. Sometimes the action expressed by the pluperfect refers to a remote action which was already over at the time of speaking and is sometimes accompanied by the adverbs of time; or an immediate past action occurred so recently or suddenly that it was completed almost at the same time as another action, and is often associated with adverbs of rapidity. In both cases, however, the adverbs of time and rapidity suggest that the action was completed and finished in the past. Sometimes without these particles, the pluperfect, in a wider context, may indicate a remote or recent past action. Here again the idea of completedness of an action is in the mind of the speaker or of the author, who views the action as already completed at the time of speaking. For example, the pluperfect of ἔρρω in the following refers to one of the past activities of Odysseus (as described by Helen), which is remote and completed:

κεῖνος ἃ οὗ ποτὲ πάμπαν ἀτάσθαλον ἄνδρα ἔρρω. 21
[Od. 4. 693.]

- 'But he (Odysseus) never at all did a harsh (deed) to any man.'
But in the following the pluperfect occurs in a subordinate clause and describes a remote action. (It might suggest an earlier action as well, but that earlier action is not an important factor here). Here the contrast with the aorist is worth noting:

\[
\text{άλλ' ὅτε ἀδώδοι μοι ἐπιπλημένον ἔτος ἔλευ,}
\text{δὴ τὸτε Φοῖνιξ ἔλευ ἀνήρ ἀπαθήλια εἰδός,}
\text{τρώκτης, δὲ δὴ πολλὰ καὶ ἄνθρωποις ἔφρεγεν.}
\]

[Od. 14. 287-89.]

- 'But when the eighth circling year came to me, (then) a Phoenician man came, well versed in deceitful things, a devourer, who indeed had wrought many evils for men.'

Here the aorist is used as a narrative sense and emphasizes the action as a total-event, while the pluperfect is used as a past completed action.

§ 344. So too the pluperfect of τελέω. In the following passage the pluperfect is used in combination with the imperfect and aorist. The imperfect here is a descriptive tense (§ 338), the writer sees in his mind's eye the continued process of talking, and the aorist shows a narrative tense (§ 338), while the pluperfect shows a completed past event; e.g.

\[
\text{"Ως οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἄγαρεν,}
\text{δύσετο δ' ἡμῖν, τετέλεστο δὲ ἔργον Ἀχαίων,}
\text{βουφάνεον δὲ κατὰ κλίσις καὶ δόρπον ἔλοντο.}
\]

[II. 7. 464-66.]

- 'Thus they indeed said such things to one another, and the sun set, and the work of the Achaeans was done completely, and they slaughtered
oxen in their tents and took supper (lit. food).

But in the following the pluperfect refers to the occurrence of an immediate action, the use of aύτίκα might have effected the case; e.g.:

αύτίκ’ ἔπειθ᾽ ἀμα μὺθος ἦν, τετέλεστο δὲ ἔργον.

[II. 19. 242.]

- 'And then immediately at the same time there was the word, and the deed was accomplished.'

Here the fact of speaking was equivalent to the immediate performance of the deed. The pluperfect with aύτίκα emphasises the rapidity of the action, i.e., the act quickly becomes an accomplished fact.

So too the two passages given below:

οἱ μὲν ἔπειτ’ ἀπονιψάμενοι χεῖράς τε πόδας τε εἰς Ὁδυσσῆα δόμονδε κόν, τετέλεστο δὲ ἔργον.

[Od. 22. 478-79.]

- 'Then they washed their hands and feet and went into the house to Odysseus, and the work was finished.'

τέταρτον ἡμαρ ἦν, καὶ τῷ τετέλεστο ἀπαντᾷ.

[Od. 5. 262.]

- 'The fourth day came, and all things had been finished by him.'

§ 345.

So also the pluperfect of τέλλω in the following passage:

τῷ δ’ ἐπὶ πάντ’ ἐτέταλτο δινασέμεν Ἀἰτωλοῖς.

[II. 2. 643.]
'And to this man (i.e. Meleager) had been given all things (i.e. commands etc.) that he should rule over the Aetolians.'

§ 346. The pluperfect in the negative sentence combined with πάρος relates an event that is past and may be remote; e.g.:

τάφος δ' ἔλε πάντας ἱόδντας,
ὡς εὐκόσιμως στῆσε· πάρος δ' οὗ πώ ποτ' ὀπόδει.

[Od.21.122-23.]

- 'And astonishment seized all who saw how orderly he placed the axes, but he had never seen such a thing before.'

Here πάρος may suggest an earlier action, but it seems probable that the pluperfect here simply indicates an action that is complete in the past. For the similar idea Cf. Π.21.799 § 82, where the perfect indicative refers to a past action.

But in the following, although νῦν shows that the situation is present, the presence of ἧδη indicates that the action expressed by κατέλεξας is a recent past and the pluperfect in a relative clause suggests a remote past action:

νῦν δ', ἐπεὶ ἧδη σήματ' ἀριθμῶσα κατέλεξας
eὐνῆς ἡμετέρης, ἦν οὗ βροτὸς ἄλλος ὀπόδει.

[Od.23.225-26.]

- 'But now, since you have already related the clear signs of our bed which no other mortal has ever seen (except you).'

Here the pluperfect is equivalent to the perfect in English translation.
§ 347. Like that of Od. 21. 123 (§ 346) πεπάμην with πάρος also suggests a remote action in the following passage:

νῦν δὴ καὶ σΣτου πασμήν καὶ αἴθωπα οἶνον λαυκανίς καθένα· πάρος γε μὲν οὗ τι πεπάμην.

[II. 24. 641-42.]

- 'Now indeed I have tasted of food (or meat), and have let flaming wine pass down my throat; for indeed I had not tasted it before.'

§ 348. In all the following instances, the pluperfect of πεπάμην describes a past completed action, although, owing to the English syntactical relation, the later action is occasionally translated into the past perfect in English, e.g.:

οὐδ' ἥρα πώ τι πέπυστο βριήπυρος δερμιμος Ἀρης

υζος ἐνεο πεσόντος ἐνε κρατερῇ ύσμενη.

[II. 13. 521-22.]

- 'But loud-voiced impetuous Ares did not learn at all that his son had fallen in the fierce fight,'

"Εκτυρ δ' οὐχ ἐπέπυστο διέφιλος, οὐδὲ τι ἤξεν.

[II. 13. 674.]

- 'But Hektor, dear to Zeus, had not been informed of it, nor did he know at all.'

δύο δ' οὐ πώ φῶτε πεπύσην,

Πατρόκλοιο θανόντος ...

[II. 17. 377 & 79.]

- 'But the two men (i.e. Thrasymedes and Antilochus) had not yet been informed that Patroclus was dead.'
In the following passage, the imperfect, pluperfect and the aorist are used to indicate three aspectual differences:

§ 349. "So she (Hecabe) spoke weeping; but the wife of Hector had not yet heard at all."

- 'Then he ate so long as the bard was singing in the halls. But when he had supped, and the divine bard was ceasing to sing, the wooers broke into uproar throughout the house.'

The imperfects - ἤσθεν, κείλε ἐπαύει - describe the action in a durative sense, while the aorist ὁμάδησαν describes an instantaneous action. The pluperfect conveys the sense of actual completion of its performance.

§ 350. The pluperfect forms of δαμδεω and δέμω denote a past situation resulting from a past completed action. For example, the pluperfect of δαμδεω in the following passages indicates an action that is past and completed:

- "μάκαρ Ἀτρείδη, μοιρηγενές, ὅλβιδαμων, ἦ ρά νῦ τοι πολλοὶ δεδημητο κοῦροι Ἀχαιῶν."

[II.3.182-83.]
- 'Oh happy son of Atreus, child of fortune, a propitious genius!
Now, in truth, I see, many youths of the Achaeans are indeed made subject to you.'

διὶ γὰρ δέδηπτο φέλον κῆρ.
[Od. 5.454.]

- 'For his dear heart was subdued by the sea.'

μᾶλα γὰρ πολὺ χείρονι φωτὶ
δεδēρήπoν. [Od. 11.621-22.]

- 'For I was made subject to a man, very much inferior.'

§ 351. Similarly the pluperfect of δεδηποῖο also shows that the action is past and completed. This form is used in describing the wall, houses and other similar things that are built in the past; e.g.:

ἔνθ᾽ ἔσαν Ἀλαντός τε νέες καὶ Πρωτεσιλάου
εἰς᾽ ἐφ᾽ ἄλας πολιῆς εἰρυμένας· αὐτὰρ ὑπερθε
τεῖχος δέδηπτο χαμαλώτατον, ἔνθα μάλλον
ξαρπεῖς γέγονοντο μάχη αὐτοῖ τε καὶ ἔποι.
[II. 13.681-84.]

- 'Where were the ships of Aias and Protesilaus, drawn up along the shore of the grey sea, and beyond them the wall was built very low; where the men and their horses were impetuous in battle.'

Τῆλεμάχος δ᾽, δὴ μί τῷ θάραμος περικαλλέος αὐλής
ὑψηλᾶς δέδηπτο, περισκέπτω ἐνὶ χώρῃ,
ἔνθ᾽ ἔβη εἰς εὐνῆν πολλὰ φρεσὶ μερμηρίζων.
[Od. 1.425-27.]

- 'But Telemachus where in the beautiful palace his lofty chamber was built, in a place of wide outlook, there he went to bed, pondering many things in his mind.'
And around it a lofty court was built with stones, deep bedded, and with tall pines and oaks with leaves on high.

- 'He found him sitting at the vestibule of the house, where a court was built high for him on a conspicuous spot, fair and large, with free range around it.'

§ 352. But in the following ὀλώλει is used with ἀπὸ in tmesis, which gives the idea of completedness. The other pluperfect τετράφασθο, associated with αἰὲ, also expresses a past completed action; e.g.

- 'Thus their sweet sleep vanished completely from their eye-lids, as they kept watch through the evil night; for they turned always towards the plain, if haply they might hear the Trojans coming on.'

§ 353. So also the pluperfect of ἐκφθέω with the preverb ἐκ - which suggests the completedness of an action; e.g.
οὐ γὰρ πῶς νηθὸν ἐξέφερον οἶνος ἔμφρος,
ἀλλ' ἐνέην.

[Od.9.163-65.]

- 'For not yet was the red wine spent out of the ships, but there was (some) in them.'

Here in this passage a sense of prior action may also be hinted.

ἀλλ' ὅτε ἦν νηθὸς ἐξέφεραν ἡ πάντα,
καὶ ἦν ἀγρῆν ἐφέπεσον ἀληθεύοντες ἀνάγχη,
ἐκεῖς ἐρνήδας τε,

[Od.12.329-32.]

- 'But when all the stores were consumed from out of the ship, (then) they started wandering by necessity after the booty, fishes and birds (fowls).'

§ 354. Similarly in some of the Rigvedic examples, the pluperfect is also found in the sense of the completion of an action done in the past. For example, while portraying the achievements of Maruts, the seer says:

Máruto yáddha vo bámam jánan acucyavítana /
girín acucyavítana //

[RV.1.37.12.]

- 'O Maruts, as your strength is great, you have cast men down on earth. So also you have made the mountains fall.'

Here the pluperfect acucyavítana is used twice in the same passage for the works done by the Maruts in days gone by. In the same way the other form of the same root /cuc/ is employed elsewhere in describing the activities of the Maruts in the hymn.
yāt tvesāyāmā nadāyanta pārvatān divō vā prṣṭhām nāryā ācucyavuh /
vis'vo vo ājman bhayate vānaspāl rathfyāntīva prá jīhīta ōṣadhīh //

[RV.1.166.5.]

- 'When they in dazzling rush have made the mountain roar, and
shaken heaven's high back in their heroic strength, each sovran of the
forest fears as you drive near, and the shrubs fly before you swift
as whirling wheels.'

Herein too ācucyavuh describes an event completed in the past, or
as they happened in the past, in connection with the present bhayate
and prajīhite which are used as historic present.

In the following hymn of Agni, the pluperfect āiyeh is used to signify
a past completed action side by side with the perfect and aorist:
hrṇīyāmāno āpa hī mád aiyeh prá me devānām vratapā uvāca /
īndo vidvān ānu hī tvā cacākṣa tēnāhām agne ānuṣiṣṭa āgām //

[RV.5.2.8.]

- 'O Agni, you (have) sped from me in your anger; the protector of
Gods' Laws (has) told me this. Indra who knows bent his eye upon you;
O Agni, I came here instructed by him.'

Here the perfect (uvāca) and the aorist (āgām) also describe the past deeds.
Asking a question whether anybody has seen Indra or not, the seer
Ātreya gives his reply in the pluperfect, which shows that his seeing
was finished in the past and he is now in a state of perfect knowledge
about Indra. The seer says -
āvācačaksam padām asya sasvārugarām nīdhātīh ānvāyam icheăn /
āprčcham anyānutā té ma āhur īndram nāro bubudhānā asēma //

[RV. 5.30.2.]

-I have beheld his (Indra's) strong and secret dwelling, longing, have
sought the Founder's habitation. I asked of others, and they said in
answer, "May we, O awakened men, attain Indra."'

Apart from āvācačaksam which describes a remote past action (completed),
the imperfect āprčcham is used to signify a durative tense. āhur, a perfect,
also refers to a past event. The optative asēma denotes a wish.

4. To refer to the priority of a past event to another past event.

§ 355. Sometimes the pluperfect denotes an action or event that took
place prior to another past action or event. In this case the subsequent
the action is described normally by aorist, and occasionally by the
imperfect, while the pluperfect is sometimes employed in such cases when the
is action, or series of actions, already concluded before the past moment
or period of time with which it is associated. It is to be noted here
that it is, at times, difficult to draw a sharp line of demarcation
between 'a past completed action' (as described above) and a 'priority'.
In a sense, both are past completed actions, but when an action is
considered to have taken place before (i.e. prior to) another (past)
action, it is also expressed by the pluperfect. Sometimes they may
overlap each other. This prior action may be expressed by putting
the pluperfect either in the subordinate clauses, or by using some adverbs of time, or by sequence of action where the subsequent action depends on the prior action. In some (rare) cases the pluperfect is found in the principal clause.

§ 356. In the following passage the action denoted by the pluperfect in the subordinate clause precedes that of the principal clause expressed by the aorist; e.g.:

\[
\text{τὸ δὲ νηπίος οὐκ ἐνδήσεν,}
\]
\[
\text{ὡς οἱ ὑπ’ εἰρηπόξων ὄλων στέρνοσι δέδεντο.}
\]

[Od. 9.442-43.]

- 'But the foolish (i.e. the master of the sheep) did not perceive this that they (i.e. Odysseus' men) had been bound under the breasts of the woolly sheep.'

Here the contrast between the two actions is sharp. The aorist describes a single event, while the pluperfect denotes an earlier action. But in the other example quoted below the condition is not the same. The earlier action, expressed by the pluperfect, depends on the sequence of actions; e.g.:

\[
\text{αἰ μὲν ἡρ’ ἐντοσεθεὶσαν λιμένος κοῦλοιο δέδεντο}
\]
\[
\text{πλησαί. ...}
\]
\[
\text{αὐτάρ ἐγὼν οἶδος σχέσον ἐξω νὴα μέλαιναν.}
\]

[Od. 10.92-93 & 95.]

- 'Then the ships were fastened tightly within the hollow harbour close together, ... but I kept mine on the outside.'
There is a contrast here between pluperfect and imperfect:

"The other ships were already quite secure inside ..."

So also the following passages:

χαλκέως ὁ ἐν χερῶ τε δέθετο τρισπαλίδεμεννας.
[II. 5.387.]

- 'But he was (in fact) bound for thirteen months in a brazen jar.'

αὐτὰρ ὁ μῆρινθον βάλε πάρ πόδα, τῇ δέδετ' ὄρνις.
[II. 23. 366.]

- 'But he struck the cord with which the bird was bound by the foot.'


§ 357.
In a similar way, the pluperfect passive of ἐφάντω, though could also be interpreted as stative, indicates an earlier event, e.g.:

ὁ δ' ἐπείτα θεοὶς εὐχεσθαί ἀνώγει
πάσας ἐξελῆς πολλῇς ὃ ἥδε' ἐφύτη.
[II. 6. 240-41.]
- 'And he (Hector) then ordered all to pray, in due order, to the gods; but sorrows had already been hung over many.'

[to δὲ νήπιοι οὐν ἐνόησαν, ὡς δὴ σφίν καὶ πᾶσιν διέθρου πείρατ' ἐφῆπτο.  
[Od.22.32-33.]

- 'But the foolish ones did not understand this, that the cords of destruction had been indeed made fast over them all.'

§ 358. Here πεπόλιστο is used in a subordinate clause and refers to an earlier action (Cf. the negative and adverbial particle), and the aorist describes a single event:

Δάρδανον οὖν πρώτον τέκετο νεφεληγερέτα Ζεύς, κτίσει δὲ Δαρδάνην, ἐπεὶ οὖ πω "Ἰλίος ἵρη ἐν πεδίῳ πεπόλιστο πόλις μερόπων ἄνθρώπων, ἄλλ' εἶ' ὑπωρείας ὁκεον πολυκλαδακος "Ἰδης.  
[II.20.215-18.]

- 'And the cloud-gatherer Zeus first begot Dardanus, and he founded Dardania, since the holy Ilion, city of mortal men, had not yet been founded in the plain, but still they inhabited upon the roots of many fountained Ida.'

§ 359. In a similar way, τετραπτο in the extracts quoted below denotes an earlier action, and the aorist shows the outcome of the earlier action:

Ἄλαντος δὲ πρῶτος ἄκοντιος φαείνομεν "Εκτωρ ἠγχει, ἐπεὶ τετραπτο πρὸς ὅν οῖ, οὐδ' ἄφαμαρτε, τῇ ρὰ δύν νελαμώνε περὶ στῆθεσι τετάθην.  
[II.14.402-04.]
'First glorious Hector rushed against Aias with his spear, as he had turned straight against him, and did not miss him, where the two belts were stretched.'

In the following passage the association of ἔδω with the pluperfect refers to an earlier action:

\[
\text{αὐτὰρ ἔμοι κηρ} \\
\text{χαῦρ', ἐπεὶ ἔδω μοι κραδὴ τέτραπτο νέεσθαι} \\
\text{ἂν οἶκονοδέ ...} \\
\text{[Od. 4.259-61.]} \\
\]

- 'But my soul was glad, since my heart was already turned to go back to my home.'

§ 360. After verbs of knowing, saying, etc. the pluperfect may refer to an earlier action; e.g.:

\[
\text{"Ως ἔρε τις εἴπεσκε, τὰ δ’ οὐκ ἐσαν ὡς ἔτέτυκτο.} \\
\text{[Od. 4.772 = 13.170 = 23.152.]} \\
\]

- 'Thus then someone said that they did not know these things how they had been wrought.'

So also in the following the pluperfect, used in a relative clause, might refer to an earlier action already completed; e.g.:

\[
\text{τοῖς δ’ ἡγεμόνευ έρεῖν μένος Αλκινόου} \\
\text{Φαῖκην ἀγορήνδ’, ἢ σφιν παρὰ νησὶ τέτυκτο.} \\
\text{[Od. 8.4-5.]} \\
\]

- 'And the strong and mighty Alcinous led the way to the assembly place of the Phaeacians which had been made for them hard by their ships.'
- In truth, you have boasted that (the Phaeacians) were the best dancers, and certainly your words were fulfilled.'

§ 361. The pluperfects of some verbs of dying and destroying also show a prior completed action. For example, ἐφέλαθο in the passage cited below describes an action done and completed in the (remote) past and therefore prior to the main action:

τῷ δ' ἡδη δύο μὲν γενεαὶ μερότων ἀνθρώπων ἐφέλαθ', οἷ' οἱ πρὸσθεν ἡμᾶ πράτην ἡδὲ γένοντο ἐν Πύλῳ ἡγαθῇ, μετὰ δὲ τριτάτοις ἡμαστῖν.

[II.1.250-52.]

- 'But to him two generations of vocal men had already passed away, who were bred and were with him before in heavenly Pylos, while he was ruling among the third.'

§ 362. The pluperfect in the following line, used along with the perfect participle and imperfect, describes an earlier past action. The perfect participle also describes a past action and the imperfect a durative action; e.g.:

δὴ τότε γ' ἀτρέμας εὗδε, λελαμέμος ὡσῷ ἐπεπόνθει.

[Od.13.92.]

- 'Then he was sleeping without fear, having forgotten all the things that he had suffered.'
§ 363. Of the many occurrences of the pluperfect of ἐδιδὼν, one is used to refer to an earlier action. Here the pluperfect occurs in the ὅτε - clause; e.g.:

τλῆ δ᾽ Ἡρη, ὅτε μν ἦν ἡμαβερὸς πάες Ἀμφιτρῶνος δεξιτερόν κατὰ μαζὸν δευτῷ τριγλάξινι βεβλήκει.*

[Π. 5. 392-94.]

- 'So suffered Hera, when the valiant son of Amphitryon had hit her on the right breast with a three-barbed arrow.'

The pluperfect here also denotes an action completely finished in the past. Here the suffering of Hera depends on her being smitten first.

§ 364. But in the following ἔρητο describes a past event prior to another in the principal sentence:

οὐ πω πᾶν ἔρητο ἔπος, ὅτε ἦρ αὖλος αὐτοῖ.

[Π. 10. 540.]

- 'Every word had not yet been spoken, when in fact they came.'

οὐ πω πᾶν ἔρητο ἔπος, ὅτε οἱ φίλοι νῦν ἐστὶ ἐνὶ προθύροις.

[Od. 16. 11-12.]

- 'Every word had not yet been spoken, when his own dear son stood in the doorway.'

οὐ πω πᾶν ἔρητο, ὅτε ἦρ 'Αμφίνομος ἴδε νῆα.

[Od. 16. 351.]

- 'Every word had not yet been spoken, when Amphinomus saw a ship.'
5. To express a final action in a series of actions.

§ 365. The use of pluperfect is also found to express a final action (or occurrence) in a series of actions (or occurrences). Sometimes the earlier actions are tentative, incipient, and even unsuccessful. In contrast with these, the last action expressed by the pluperfect is final, decisive, and successful. The events of this series are described either by the imperfect or by the aorist, or sometimes by both. But the pluperfect is used finally to denote the ultimate success of those actions. Sometimes in a series of reciprocal actions (where two agents are involved in the action) the pluperfect is employed to express a definite final result. This final result is illustrated in the pluperfect of βῆλαμ which is employed at the end of a series of actions along with the imperfect and aorist; e.g.:

οὐδὲν τὸξὸν ἔθεσον ἔζαλον οἰγῶς ἀγράνων, ἐν μα ποτ' αὐτῶς ὑπὸ στέρνον τὸχνας πέτρης ἐξαιτοῦντα βεβηκεὶ πρὸς στῆθος* ὁ δ' ἥκινος ἐμπέπεκε πέτρη.

[Π.4.105-08.]

Here the imperfect, aorist, and pluperfect describe different types of actions whose culmination is achieved by the pluperfect. When Pandaros unsheaths his polished bow, it is described thus: the bow was made from the horns of an ibex; in order to get it, Pandaros laid in an ambush, and he had lain in wait there for the beast, and at last, he caught it, and finally had hit (or did hit) it in the breast.
In this way ἐστίν is the culmination of previous actions.

The aorist ἔμποσυ is a supplement to ἐστίν, not vitally connected with the act of Pandaros. ἔπαιχθεν also shows a past action with intensive meaning ("waited eagerly"). The participial aorists culminate in the pluperfect.

Similarly in the following passage ἐστίν describes the definite successful action of a series of actions.

τοῦ δ' Ἀντίφος αἰολοθόρη
Πριαμῆς καὶ διηλίπην ἀχόντισσαν ἄξιοι δουρὶ.
τοῦ μὲν ἄμαρτ', ὦ ἄει λείκαν, ἢθοποιοῖς ἱεραῖοι ἔταλεν,
ἐστίν ἐστίν θελώνα, νέκυιν ἑταῖρων ἐρώντας.

[Ii. 4.489-92.]

The context says that Aias slew ( ἐγνάπτησιν ) Simocistus, and in return Antiphus, aiming at him, threw ( ἀχόντισσαν ) his sharp spear amid the throng. He missed ( ἄμαρτα ) him, but he did hit ( ἐστίν ) Leucus in the groin. Although Antiphus missed his aim to hit Aias, he has been successful in hitting at least, one of the leaders of the Greeks who is the companion of Odysseus. So his aim is not unsuccessful, it is definite and successful; hence the use of the pluperfect at the end of a series of actions.

§ 366. In the account of the fight and the list of slayers and slain at the beginning of the Iliad V, the imperfect and the aorist are employed for the simple narration of events without referring to any particular incident.
But in the case of Meriones and Phyleus' son the process of using tenses seems to be different. The slaying of Pheres by Meriones is expressed by the pluperfect thus:

τὸν μὲν Μηριδόνης, ὅτε δὲ κατέμαρπτε διώξων, 
βεβλήκει γλωττὸν κατὰ δεξιῶν· ἡ δὲ διαπρό 
ἀντικρὺ κατὰ κύστιν ὑπ' ὀστέου ἡλικῆ' ἀκωκή· 
γνῦς δ' ἐριπ' οἰμῶξας, ἡμανος δὲ μὴ ἀμφεκάλυψε.

[II. 5. 65-68.]

The sequence of this passage begins at l. 59 (Μηριδόνης δὲ Φέρεκλον ἕνήρατο ...) where the aorist (ἐνήρατο) is used to describe the simple narration of the slaying of Pheres by Meriones. Then II. 60-64 are parenthetic. Here βεβλήκει terminates the series of Meriones' actions. Meriones first ran (διώξων) after Pheres and then he came up with (κατέμαρπτεν) him, and finally he struck (βεβλήκει) him on the right buttock; and this is his final conclusive action. The subsequent events arising out of his final action, but not vitally connected with it, are expressed by the aorists ἡλικῆ, ἐριπτε and ἀμφεκάλυψε. Exactly in the same way when the killing of Pedaeus by Phyles' son is set forth, the aorist (ἐπεφνε) in Πηδαλοῦν δ' ἔρ' ἐπεφνε Μέγης ... (ι. 69) is used; but when his success in hitting Pedaeus is mentioned along with his other actions connected with it, the pluperfect is employed to denote the final achievement of the actions of Phyleus' son in the following lines:

τὸν μὲν Φυλεέδος δουρυκλυτός ἐγγύηεν ἐλθὼν 
βεβλήκει κεφαλῆς κατὰ ἤνεον δεξὶ δουρβ· 
ἀντικρὺ δ' ἄν' ὅδονας ὑπὸ γλώσσαν τά με χαλκὸς· 
ἡρπε δ' ἐν κοννῆ, ψυχρὸν δ' ἐλε χαλκὸν δδοὺσιν.

[II. 5. 72-75.]
The son of Phyleus (I e Megas) first went ( ἔλθων ) before him, and then he caught up with this man (i e Pedaeus), and finally struck ( βεβλήκει ) him with his sharp lance on the nape of the neck, and this is his final successful action.

Again in the same book, βεβλήκει, found at the end of a reciprocity of action between Sarpedon and Tlepolemus, indicates a definite result e.g.:  

δ μὲν βάλεν αὐχένα μέσον
Σαρπιδών, αἴχυθ δὲ διαμπερέες ἥλθ' αλεγείνη
τὸν δὲ κατ' ὀφθαλμῶν ἐρεβεννή νυᾶ ἐκάλυψε.
Τληπόλεμος δ' ἄρα μηρὸν ἀριστερόν ἔγχει μακρῷ
βεβλήκειν, αἴχυθ δὲ διέσυντο μαμώσωσα,
διστέφ ἐγχριμφθεῖσα, παθὴ δ' ἔτι λογίν ἡμύνεν.

[II 5 657-62 ]

Sarpedon struck ( βάλε ) Tlepolemus and in return Tlepolemus also (did) hit ( βεβλήκει ) him. The other actions expressed by ἦλθε, ἐκάλυψε, διέσυντο, and ἡμύνε, though arising out of the former two actions, are not vitally connected with βάλε and βεβλήκει.

Similarly in

τὸν δ' Ἀλάς καὶ Τεῦκρος ὀμαρτήσανθ' δ μὲν ὧ
βεβλήκει τελαμῶνα περὶ στῆσεσι φαεινὸν
ἀσπίδος ἀμφιβράτης.

[II 12 400-02 ]

Here the form βεβλήκει is used with reference to βάλε in 1 387 ( Τεῦκρος δὲ Γλαῦκον ... βάλε ), and then he (Teucer) did
hit (or had hit) him. The actual reference to ὁμαρτήσαντε is found in ll. 370-71 (ὡς ἐρα φωνῆσας ἀπέβη Τελαμώνιος Άλας, καὶ οἱ Τεῦχρος ἦς ... ) and in l 377 (σὺν δ’ ἐβάλοντο μάχεσθαι...). This pluperfect is contrasted with Αἶας δ’ ἀπόλλον νόξεν (l 404), where νόξεν relates a simple action.

In the fight between Ηεκτώρ and Άιας, ἐβεβλήκει indicates a decisive blow which is described thus:

τὸν μὲν Ἐπελτ’ ὁπλίτα μέγας Τελαμώνιος Άλας χειραδέω, τὰ δ’ πολλά, θοῶν ἐχθραὶ νηών, πάρ ποιεῖ μαραμένων ἐκυλλυόμενον, τῶν ἐν ἰδίᾳ στῆθος ἐβεβλήκει ὑπὲρ ἀντιγόνος ἀγαθῶν δείπησε, στράβουσα δ’ ὦς ἐσπευσε βαλών, περὶ δ’ ἐδραμεν πάντη.  

[II. 14. 409-13.]

Hector first cast his spear at Άιας, and Άιας in return smote Hector with a stone, and he was successful, because he really did hit him.

In the same way, ἐβεβλήκει shows the final action in the following passage:

"Ἐκτόρα δ’ Ἰδομενέας μετὰ Δήϊτον ὁμηθέντα ἐβεβλήκει θόρυβα κατὰ στῆθος παρὰ μαζών’ ἐν καυλῷ δ’ ἐδηγη δολιχῶν ὀδοὺ, τοι δ’ βήσαν Τρώες.  

[II. 17. 605-08.]

The sequence begins at l. 597. First, Βοησίαν Πενελεῖος was smitten (βλητο, l. 597) with a spear by Πολυδάμασις; and secondly, Ηεκτὼρ wounded (οὐτασε, l. 601) Λείτωμα in close fight; and when Ηεκτώρ went in chase of him (Λείτωμα), Ιδόμενες did hit (ἐβεβλήκει) him.
(Hector), which is the final conclusion of these series of actions.

So too in the Odyssey:

"Ως ἔφαθ', οί δ' ἄρα πάντες ἀκόντισαν ὡς ἐκέλευεν, ἰδέμενωι· τὰ δὲ πάντα ἔτοσια ἔχειν Ἀθηνή.

τῶν ἄλλων μὲν σταθὼν ἐυσταθέος μεγάροι βεβλῆκεν, ἄλλος δὲ θύρη πυκνώς ἀρατών· ἄλλοι δ' ἐν τοῖς Μελέη πέσει χαλκοβρέεια.

[Od. 22 255-59 of which 256-59=273-76]

After the speech of Agelaus, his friends began to hurl their spears (ἀκόντισαν), although Athene made them all vain (ἔτοσια ἔχειν).

One of them smote (βεβλῆκεν) the pillar, another man hit the close-fitting door, and the third struck upon the wall. They aimed at a man, but, in fact, they hit a pillar.

κτησίππων δ' ἁρ' ἔπειτα βοῶν ἐπιβουκάλος ἄνηρ βεβλῆκεν κρός στῆθος, ἐπενχόμενος δὲ προσῆδοσ.

[Od. 22. 285-86]

Here the incident of fighting with one another is recounted (Cf. II 277 ff.)

First, Amphimedon smote (βᾶλε, 1.277) Telemachus, and Ctesippus grazed (ἐπέγραφεν, 1.280) the shoulder of Eumaeus, and then Odysseus and his company hurled (ἀκόντισαν, 1.282) their sharp spears into the throng of the wooers, and Odysseus smote (βᾶλε, 283) Eurydamus; and after that, the herdsman of the cattle hit (βεβλῆκεν) him (Ctesippus) in the breast. Here ends the final action of this incident.
In a similar way, the pluperfect of παλάσω is also found at the end of a series of actions, as in the following examples:

τὸν δ᾽ ἵνας μεμαώτα μετώπιν ὅξει ὑορὶ νῦξ', οὐδὲ στεφάνῃ ὅρυ οἱ σχέσι χαλκοβάρεια, ἀλλὰ δι' αὐτῆς ἥλθε καὶ ὄστεον, ἑγκέφαλος δὲ ἐνδόν ἀπας πεπάλακτο* δάμασε δὲ μὴ μεμαώτα.

[II. 11. 95-98.]

*πεπάλακτο* stands at the end of a series of actions. Agamemnon rushed at Oileus. He smote (νῦξε') him on his forehead with his spear. The spear went through (ἔλθεν) the skull, and in consequence, his brain was shattered completely (πεπάλακτο) within. *δάμασε* shows a different action - "and so he did slay him" (aor.)

ξένον αὖ Πειριέδου νίδος, κρατερᾶς Πολυπολτῆς, δουρὶ βάλεν δάμασον κυνεῖς διὰ χαλκοπαρθένης; οὐδὲ διὰ χαλκεῖν χόρους ἐσχεθέν, ἀλλὰ ἀλαυρὸν ἀλκυμίας χαλκεῖς ρῆς' ὄστεον, ἑγκέφαλος δὲ ἐνδόν ἀπας πεπάλακτο* δάμασε δὲ μὴ μεμαώτα.

[II. 12. 182-86.]

Here Polypoetes smote (βάλε) Damasus through the helmet with cheek pieces of bronze, and the point of bronze broke (ῥηξε') the bone, and all his brain was shattered (πεπάλακτο) within. *δάμασε* same as before:

οὐδὲ διὰ χαλκεῖς χόρους ἐσχέθεν, ἀλλὰ δι᾽ αὐτῆς ἀλκυμίας ἰεμένη ρῆς' ὄστεον, ἑγκέφαλος δὲ ἐνδόν ἀπας πεπάλακτο* δάμασε δὲ μὴ μεμαώτα.

[II. 20. 398-400.]
Here *πεπάλακτο* shows the final point of the action. Achilles pierced Demoleon in the temple through the helmet (*νύξε κατὰ κρόταφον, κυνέης διὰ χαλκοπαρῆν*, 1.397). And by that, the *brazen* helmet did not hold firm (*οὐδ᾿ ἐξεχέθε*), but the spear-point sped (*ἐμένη*) through it, and broke (*φηνε*) the bone, and as a result, all the brain was shattered (*πεπάλακτο*) within.

"ὤς ἢρα φωνῆςας ἵμασεν καλλήστης ἐπίπους μάστιγι λιγυρὴν τοι δὲ πληγῆς ἁβοντες ὄμηφι ἔφερον ἑοῦν ἢρμα μετὰ Τρώως καὶ Ἀχαίοις, στείλοντες νέοις τε καὶ ἀσκόδας· αἰματι δ᾿ ἄξων νέρβεν ἄπας πεπάλακτο καὶ ἀντυγες αὐτερ δύρων, ἢς ἢρ ἢφι ἐπεεύων ἀπλέων ῥαθμιγγες ἔβαλλον ἐπὶ τ᾿ ἀπ᾿ ἐπίσωτρων. [Π 11. 531-37 = Cf. Π 20 497-502.]

Cebriones hit (*ἵμασε*) the horses, and the horses bore (*ἔφερον*) the chariot amid the Trojans and Achaeans, and the axle was shattered (*πεπάλακτο*) beneath with blood on the rims round about the car. This is the consequence of the action performed before. Similarly in Π 20. 497-502, which is similar to this passage.

§ 368. But in the following passage the perfect participle and pluperfect forms of *παλάσω* are used. The former expresses Odysseus' state while the latter shows a completed action in a series of action:

"ἐφερεν ἐπείτ᾿ 'Οδυσσὴ μετὰ κταμένοισι νέκυσωιν, αἰματι καὶ λύθρω πεπαλαμένον ὡστε λέοντα, δὲ ὥσ τε βεβρωκὼς βοδὺς ἔρχεται ἀγραύλωο· πᾶν δ᾿ ἢρα οἱ στὴρὸς τε παρήθα τ᾿ ἀμφοτέρωθεν αἰματεντα πέλει, δεινὸς δ᾿ εἰς ἵππα ἱδέσθαι· ὡς ὦνοες πεπάλακτο πόδας καὶ χεῦρας ὑπερθέν. [Od 22 401-406.]"
Here the pluperfect is used after the simile, which follows a series of actions equally applicable to Odysseus. After the speech of Telemachus, Eurykleia first opened (ὡςξεν) the doors, and hastened (βη) to go, and she at last found (εὕρεξ) Odysseus, besmeared (the perfect participle) with blood and gore, and like a lion who . . . . . . Odysseus was really shattered (pluperfect), in his feet and hands. The perfect participle describes the condition of Odysseus in which Eurykleia found him, while the pluperfect emphatically repeats the statement by means of a simile, and the aorists are instantaneous.

§ 369.

In the Rgveda, a similar use of the pluperfect is also noticed.

In expressing various actions of the Dawns, the seer says -

Ud āpaptannārūṇā bhānāvo vrthā svāyuco ārusīr gā ayuksata /
akvannuśasō vayunāṇi pūrvathā rus antam bhānūm anuśīr aśis'rayuh //

[RV. 1 92. 2 ]

Here the pluperfect aśis'rayuh is the final achievement of the actions of the Dawns amid the series of actions expressed by the aorists (āpaptan, ayuksata add akyan) The Dawns have raised (akrata) their manifest banners; they make spread (anjate) their shining light; they have thrown upward; (āpaptan, lit. fallen) the rosy beams of light, they have yoked (ayuksata) the red cows properly to carry the sun-beams; and they have brought (akran) knowledge to the world and in this way finally the Dawns have attained (aśis'rayuh) radiant refulgence. In the first hymn, the aorist (akrata) and present (anjate) tenses are used, while in the present hymn
the aorist and the pluperfect are employed. In all these actions expressed by the aorist, the pluperfect stands at the end and shows the final achievement of the Dawn.

5. The pluperfect as a simple preterite tense corresponding to the present of the perfect.

§ 370. The overwhelming majority of occurrences of the pluperfect shows a simple preterite tense; with most of these verbs the perfect is used with present meaning. In some of these examples the intensive force is prominent, while in others the intensive meaning has diminished. Some of the examples refer to a state located in the past. But the 'stative' nature of these pluperfects is reduced to a single juncture so that the pluperfect refers not to a state but to an action at a single point of time. It can be interpreted as a simple past occurrence. In some cases, corresponding to the perfect indicative, the pluperfect meaning is weakened. Originally these examples might have expressed a violent or intense emotion, but then it became a simple past tense. These examples are mostly found in the description of works of art. In an extended context these pluperfects are usually used with the imperfect and the aorist, and in such a case, a difference is brought out when the three tenses stand in contrast to each other. The imperfect implies incompleteness, a general action in its development while the aorist gives the result of the action as a particular instance.
The pluperfect, on the other hand, suggests the attainment of the action as an accomplished fact in relation to the other tenses. The action described by the pluperfect in such a case, is presented where the expression of completion and/or sequence is essential. The following examples will demonstrate the case in point.

(i) *Plusquamperfectum Intensivum.*

§ 371. As was just said, in some cases the meaning of the pluperfect, used in a preterite sense, is greatly intensified. Like the perfect indicative, the intensive meaning of these pluperfect forms can be gathered either from the context, or from the presence of some emphatic particle associated with the pluperfect. These pluperfects are chiefly found in the narrative passages along with the two other past tenses - imperfect and aorist - in an extended context. It is to be noted that the intensive meaning and the completedness of an action are not mutually exclusive. For instance, ἐγέρθη in the following means - "was in fact full of joy" and it equally expresses the completeness of the feelings of the persons involved.

&<br />

[Π 11.683-84.]

- 'And Neleus was in fact glad at heart, because much spoil had fallen to me when going as a young man into the war.'
- 'Even so the heart of Aeneas was in fact glad in his breast, when he saw the throng of the host that followed after him.'

§ 372. In a set phrase - φρεσκοῖ γάρ κέχρητ' ᾧ γαθημι (Od. 3. 266; 14. 421; 16. 398) - used as a sort of parenthetical construction in a subordinate clause, the pluperfect expresses an intensive meaning: 'for she (Clytemnestra) had indeed a good understanding of a heart.' In all cases the earlier verb is aorist which narrates an event as a single occurrence, and the pluperfect gives the reason in support of that action.

§ 373. Like the perfect indicative, the pluperfect forms of ὀλοκλήρωσι also show an intensive meaning, although in some cases the intensive meaning is blurred. But in the following, the intensive force can be gathered from the context:

εἰ γάρ ἔγει τότε ἦδεν ἐνὶ φρεσκὶ πειναλλήμενον,

[II 8 366 ]

- 'If I (Athene) knew at all these things in my intelligent mind . . . . .' In the passage cited below the pluperfect and the perfect indicative are used side by side. The former refers to an incident that happened in the past, while the latter refers to the present situation:
'For I (Agamemnon) knew full well when he (i.e. Zeus) helped willingly the Danaans, and I know full well now when he is giving glory to them (i.e. the Trojans) equally with the blessed gods, but he has bound our might and hands.'

Here are some further examples:

'But Thetis and Eurynome who saved me, knew well.'

'Did you (Achilles) in fact know my fate? In truth you said so.'

'I (Eurycleia) in fact knew all these things, and gave him whatever he bade me, bread and sweet wine.'

'Thus some one said; but they knew not at all these things how they were to be.'
αὐτὰρ εὐρ τὸ μὲν οὐ ποτὲ ἔκλυτεν, ἀλλ' ἐνε θυμῷ ἰδο', δ' νοστήσεις διέσας ἀπὸ πάντας ἐπάθτους.

[Od. 13. 339-40.]

- 'But this I (Athene) never doubted, but I knew well in my mind that you would come back (home) after losing all your comrades.'

κάντα γὰρ εὖ ἱδο', εἰς ἐκεῖ ἔκλυες αἵτης.

[Od 19. 93.]

- 'For you (i.e. a handmaid to Penelope) know well all things, since you have heard them from my lips'

§ 374.

In the following the intensive force is heightened by κατά:

'he had in fact an all-round knowledge'; e.g.:

οὐ μὲν γὰρ τι φῶς όντες μαθήσεις βέβαιαν ἀλής κυνόδαλων, ὅτι ὀλοῖτο· καὶ ἓχεστι γὰρ κατὰ φηδή.

[Od. 17. 316-17.]

- 'There was no beast that could flee from him in the deep places of the wood, when he was in pursuit; for he had in fact a good knowledge about their tracks.'

§ 375.

In its meaning, the pluperfect of ἁναγκαίο also behaves like the perfect indicative and expresses a 'peremptory command.' It has two forms - ἁναγκαίον and ἁναγκαίον. In all cases the tense of both the forms is past, except in some examples where ἁναγκαίον (if the reading is considered as pluperfect) is encountered with present meaning. However, below are given only those examples that are past.
'And by his side flashing eyed Athene, in the likeness of a herald, commanded the people to be silent.'

- 'He was first laying charges to the horsemen, and then he ordered them to keep their horses in hand, and not to be confused by the crowd.'

-'Who bade him rouse the spirit of the Trojans, when he saw that Pallas Athene had gone.'

- 'Thus he spoke, and bade Paeon heal him.'

- 'And he (Proetus) bade him show them to his father-in-law that he might perish.'

- 'But he (Hector) then bade all in due order to pray to the gods.'
And he (Hector) went right in the direction of Teucer, and his mind urged (lit. bade) him to strike him.

And bade Patroclus, his companion, offer sacrifice to the gods.

But the old man Phoenix laid him down there to rest, for so Achilles ordered.

And bade me going through the swift black night.

The dear son of Peteas, nurtured by Zeus, bade you go there.
- 'So he spoke and Meriones began to go, until they arrived at the army where he bade him (go).'

οδε τιν' ἐξολοθρέων νεκροὶ μάρτυρες ἀνέγει

[Iliad 17.357.]

- 'And he bade that no one should retreat back from the dead man.'

του γὰρ θα μάλιστα ἐ θυμὸς ἀνέγει

ἀλματός ἀσαι Ἄρης ταλαδρινὸν πολεμίσθην.

[Iliad 20.77-78.]

- 'For his spirit urged him especially to glut Ares, invincible warrior, with his blood.'

δὲ γὰρ ἀνέγει

μὴρίδνης θερήλων ἀγαθύνορος Ἰδομενῆς

[Iliad 23.123-24.]

- 'So commanded Meriones, the attendant of the noble Idomeneus.'

τοξευον':

Ης ἐρ' ἀνέγει

[Iliad 23.854-55.]

- 'At which then he bade them shoot.'

αὐτὰρ ὡς ἂν ἀμαξαί ἑστραυχον ἱμιονελήν

διλέσαι ἤνωσεν,

[Iliad 24.189-90.]

- 'But he bade his sons prepare his easy-rolling chariot.'

αὐτὰρ ὡς ἂν ἠμιλν

στῆξε, κακ ἤνωσεν πέλαγος μέσον ἐλα ἑδροιαν

τέμνειν,

[Odyssey 3.173-75.]
- 'But she showed to us and bade us cleave the mid sea to Euboea.'

Zeus ἐμὲ γ' ἤνωσε δεῦρ' ἠλήμεν ὅθ' ἐθέλοντα.

[Od. 5. 99.]

- 'Zeus ordered me to come here against my will.'

ἕνθ' ἐν τοῖς Μενελαοῖς ἤνωσε πάντας Ἀχαιοὺς.

[Od. 3. 141.]

- 'Then, indeed, Menelaus bade all the Achaeans.'

dέσποτα ὅ' ἤνωσε δαίτα πένεσθαι.

[Od. 4. 531.]

- 'And on the other side he bade them labour at a banquet.'

ὁ τέ μὲ σχεδίης ἀκοβηναι ἤνωσε.

[Od. 5. 357.]

- 'When she bade me leave my raft.'

Σειρήνοις μὲν πρῶτον ἤνωσε θεσπεσίδων

φθόγγον ἀλεηοσθί καὶ λειμᾶς ἀνθεμιδέντα,

οἷον ἐμ' ἤνωσε δκ' ἀκονέμεν.

[Od. 12. 158-59.]

- 'First she ordered us to avoid the voice of the divine Sirens, and the flowery meadow. And she bade me alone to hear the voice.'

ἐκείν' ἐσ' τ' ἤνωσε θορῆσσοσθαί.

[Od. 12. 227.]

- 'Since she bade me not to arm myself.'

αὐτῶιν δ' ἐκα μὲν τοιῇ λούσσοσθαι ἤνωσε

ἐς δ' ἀμάμιςον βάνθ'·

[Od. 8. 449-50.]
- 'And immediately the house-keeper bade him got to the bath and
wash (lit. wash having gone into the bath).

And immediately the house-keeper bade him got to the bath and wash (lit. wash having gone into the bath).

- 'There indeed I gave commands that we should flee with swift foot, but they were very foolish not to obey me.'

There indeed I gave commands that we should flee with swift foot, but they were very foolish not to obey me.

- 'And immediately I bade him lead the same way.'

And immediately I bade him lead the same way.

- 'Him I sent forward with my godlike comrades, and I ordered Peiraeus to take him home, and give him kindly welcome and honour him heartily until I should come.'

Him I sent forward with my godlike comrades, and I ordered Peiraeus to take him home, and give him kindly welcome and honour him heartily until I should come.

- 'Thrice I rushed forward, and my heart urged me to grasp her.'

Thrice I rushed forward, and my heart urged me to grasp her.

- 'Then my mind bade me sail to Egypt.'

Then my mind bade me sail to Egypt.
- 'But the swineherd came close to Penelope and told her all which her dear son bade him say to her.'

ενε' ε γε μ' ἡνώγει πέμψαι βασιλῆς Ἀκάτων
δενδυκέως.


- 'Then he (i.e. Pheidon) bade them earnestly to conduct me to King Acastus.'

οβνεκα Τηλέμαχος μεν ἐπ' ἄγροι, νὴς δ' ἀνώγει
κατυ' ἀποκλεεῖν,

[Od 16.330-31.]

- 'Because Telemachus was in the country and bade that the ship should sail away to the town.'

"Ως φάτο, καὶ δ' Εὐμαίον ἄνωγεὶ, δὴν ὄφορβον,

[Od.21 80.]

- 'Thus she said, and Eumaeus bade the goodly swineherd,'

τὴν δ' ὁδουσεῦς φράξεσαι ἄνωγεὶ δὴν ὄφορβον
estado' ἀγχ' αὐτῆς.

[Od.22.129-30.]

- 'But Odysseus bade the goodly swineherd to watch, standing close by.'

ὡς γὰρ ἄνωγει
Τηλέμαχος, φίλος υἱὸς ὁ Οὐνοσην θελεῖο.

[Od.20.282-83.]

- 'Thus Telemachus commanded, the dear son of divine Odysseus.'

§ 376. As in the perfect indicative, so also in the pluperfect, some verbs
of sound, such as, βρυχάομαι, μηχάομαι, μῦχάομαι, and τρίχω, express an intensive meaning, the situation of occurrence being in the past. The intensity lies in indicating a prolonged and sustained noise. The examples are as follows:

βρυχάομαι:

Δάλλ' ὅτ' ἀναβροζεῖε θαλάσσης ἀλμυρὸν ὄνωρ, ἀπο' ἐντοσσε ψάλοσσε κυκλομένη, ἄμφε δὲ πέτρῃ δεινῷ ἐβρεβρύχει, ...

[Od.12.240-42.]

'But when she sucked down the salt water of the sea, it all appeared agitated within and resounded dreadfully around the rock.'

μηχάομαι:

'Ἤμως δ' ἡργένεια φάνη βοδοδάκτυλος Ἠδε, ὀθελεια δ' ἐμέμπηκον ἀνήμελκτοι περὶ σηκοῦς, οὐθάτα γὰρ ὀφαραγέντο.

[Od.9.437 & 439-40.]

'When the rosy-fingered Dawn appeared early in the morning, the ewes bleated loudly, unmilked about their pens, for their udders were bursting.'

μῦχάομαι:

τροσιν δ' αὔτικ' ἐκεῖτα θεοὶ τέρας προθαλάνον, εἴρον μὲν βινολ, κρέα δ' ἄμφ' ὀβελοτοί μεμιδάνει.

[Od.12.395-96.]

'But immediately thereupon the gods showed signs to them: the skins began to creep and the flesh on the spits cried out (lit. lowed).'
And their backs creaked, dragged violently from their bold hands.'

Like the perfect indicative, the pluperfect of γέγονα is also intensive. In the following passage, the intensive meaning of the pluperfect of this verb lies in its position, being last in the series of actions. For instance,

- 'And the old man wailed, and beat upon his head with his hands, holding them up on high, and wailing greatly he loudly cried out (so as to be heard) entreating his son.'

- 'And the son of Atreus was seized with fear and called out (loudly) to Antilochus.'

- 'But Telemachus on the other hand called aloud threateningly.'

As in the perfect indicative, so also in the pluperfect of μιμήσαος.
the meaning seems to be intensive. In the following, the presence of αὐτός and ἐν might have produced the effect of intensity:

\[\text{μέμνημεν τὸ γὰρ αὐτὸ} \]
\[\text{ἄλληλοις ἀν’ ὁμιλοῦ ἀλέξεμεναι φόνον αἰτῶν}.\]

[II. 17. 364-65.]

- 'For they always remembered well to ward off utter destruction from one another in the throng.'

\[\text{ὡς εὖ μέμνητ’ Ὀδυσσῆος,}\]
\[\text{ἄνδρας κοιμῶν}.\]

[Od. 24. 195-96.]

- 'How well she (Penelope) remembered Odysseus, the husband of her youth.'

§ 379. So also the pluperfect of ἔλκομαι, like the perfect indicative, shows an intensive meaning in the following passage:

\[\text{κρίν μὲν γὰρ μοι θυμᾶς ἐνὶ στήθοσαι ἔδιπλει}\]
\[\text{οἶνον ἐμὲ φόλεσθαι ἁλῆ Ἀργεῖος ἰπποβότοιο}.\]

[II. 19. 328-29.]

- 'For before this time (i.e. up till now) the heart in my breast did in fact hope that I alone should perish here in Troy far away from horse-pasturing Argos.'

§ 380. The pluperfect of ἐξεκόμω has also an intensive meaning and corresponds to the perfect indicative. In the following passages, the pluperfect, used in a past sense, expresses an intensive meaning - 'was in fact like' :
- 'And his black heart was greatly filled with rage, and his eyes were exactly like blazing fire.'

- 'And it was most like to goodly Nestor, in form and in stature, and in build.'

- 'That the Trojans are coming to our ships, they who hereto before were like panic-stricken hinds ...'

- 'So he (Achilles) spoke, but Poseidon and Athene drew very quickly and stood near to him, and they were exactly alike in form to mortal men, and they clasped his hand in theirs and pledged him in words.'

Cf. also the almost similar expression in the Odyssey:

- '...... but in body it was exactly like a woman.'
- 'For to him he was most like in race.' (when alive)

Cf. also:

όμεν γὰρ τι κακῷ εἰς θυσία δέχεται.

[Od. 1.411.]

- '...... for to look at him he did not seem at all like a wicked man.'

θεστοι γὰρ ἄντα δέχεται.

[Il. 24.630.]

- 'For he was like the gods to look on.'

αλλὰ γὰρ ὁφρον ἐξερχόμενοις δέχεται.

[Il. 23.379.]

- 'For they seemed ever like to mount upon Eumeleus' car.'

'Εκτόρας θ', δὲ θεῖς ἔσχε μετ' ἄνδράςιν, οὕτω δέχεται ἄνδρας γε θυτοῦ πάτες ἐμενει, ἀλλὰ θεστοί.

[Il. 24.258-59.]

- 'And Hector who was a god among men and did not seem to be the son of a mortal man, but of a god.'

ἐν δὲ ἄρχειν διό λεγόμενοι ἐνόησα
Μέντορα, ἦθεθεν, τῷ δ' ἀντί πάντα δέχεται.

[Od. 4.653-54.]

- 'And I saw one going on board as their leader, Mentor, or a god, who was in all respects like into him (Mentor).'

Cf. also:

... καὶ Μέντορι πάντα δέχεται.

[Od. 24.446.]

- '...... and (who) seemed in all things like unto Mentor.'
- ('And was not like a man that eats bread.')

- 'I have placed them out of the smoke, since they were no longer like those which Odysseus left while going to Troy.'

- 'So I took him to my house, and entertained, loving him heartily, with the rich store that was within, and I gave him gifts of hospitality, such as were befitting.'

§ 381. But in the following gives the intensive meaning of 

- 'Nor his (Odysseus's) wife, richly-dowered, the prudent Penelope wailed for her husband on her bed, as was indeed right at that time, when she had closed his eyes, for that is the gift of the dead.'
§ 382. In a similar way, some verbs of fearing also suggest an intensive meaning. As, for instance, the pluperfect of ἀφίκω, like its corresponding perfect indicative, also shows an intensive meaning in the following passages:

διόν μὲν ἐς πόλις μεν ἐγκέκλητο ὁ τος Ἀχιλλεύς, οὗ δὲ ποτε Τρῶς πρὸ κυλᾶν δαρδανίδων ὀλυμποσκόν. κεῖνου γὰρ ἐδεδίωσαν δυμβρῖμον ἐγχος. νῦν δὲ ἐκάς πόλις ὑπὸ λήμα ἐπὶ ηυμοῖ μάχονται.

[Il. 5. 788-91]

Here ἐδεδίωσαν means "(for they) were very much afraid (or really scared)". It simply describes the mental condition of the Trojans after hearing the valour of Achilles.

οὔτε Ἀχιλλῆς κοῦθ' ἔσε γ' ἐδεδίωμεν, ὁρχωμον ἀνδρῶν, ὅν πέρ φασι θεὰς ἐξ ἐμμεναί.

[Il. 6. 99-100.]

- 'We did not at all fear Achilles so much, that leader of men, who, they say, is born of a goddess.'

τοῦ ὣς ἑκκαλεῖκεν ἐκαὶ πᾶντας ἄριστον. οὐ δὲ μάλι' ἐτράμμεον καὶ ἐδεδίωσαν, οὐδὲ τις ἐτήλη.

[II. 7. 150-51.]

- 'He (Ereuthalion) wearing this armour challenged all the best men but they trembled very much and were (greatly) afraid, nor did anyone dare.'

δελδίο γὰρ μη λαιμὰν ἀποτμῆξεις σιδήρῳ.

[Il. 18. 34.]
'For he (Antilochus) was very much afraid lest he (Achilles) should sever his throat with the knife.'

Here δελοει gives a past emphatic sense in a series of past events before and after this line.

"ὡς φάτο, σὺν δὲ γέροντι νῦν χύτο, δελοεί δ' αἰνάς.

[II. 24. 358.]

'So he (i.e. the herald) spoke, and the mind of the old man was confounded and he was greatly afraid.'

- 'And further we might make trial of many a one of the serving men, and see where any of them would be pitiful and share us of heart, and who does not heed and distinguish you, so noble a man as you are.'

οὐ δὲ καὶ αὕτω
οὕτε βλας ἤπεδειόσαν οὕτε ἰωκᾶς.

[II. 5. 520-21.]

'But they themselves also dreaded neither the forces, nor the shouts of the Trojans.'

§ 383. So also the pluperfect of ἰγέω and φοβέω:

Τραύες δὲ ἔρργησαν, ὡς κως ἄδεπν αἰδίων ἰγεῖν
κελμένου ἐν μέσσοιοι.

[II. 12. 208-09.]
- 'And the Trojans shuddered when they saw the wriggling snake
lying in the midst of them.'

\[ \textit{αἷοι γάρ μοι θυμάκες ἐνι στήθεσσι φίλοιον}
\textit{ἐφρηγαί ηὲ τὰς μὲ βροτὰς ἀπάφοιτ' ἐπέκειον}
\textit{ἐλθὼν}. \]
[Od. 23. 215-17.]

- 'For always my heart in my dear breast was full of dread, lest
some man should come and deceive me with his words.'

\[ \textit{αὔτάρδο δ' βῆ β' ἔνα αὔτάρδω καλώνας ἵπποξωρωτῶς,}
\textit{οὐ δ' ἐτὶ πάρ πολλὰν πεφοβησα δινὴντα.} \]
[II. 21. 205-06.]

- 'But he (Achilles) went his way after the Paeonians, horse-warriors,
who were still huddled in rout along the eddying river.'

§ 384. \textit{βεβρῆσει}, in the passage quoted below, stresses the
enormous quantity of things that the ship contains and thereby suggests
an emphatic sense:

\[ \textit{πολλοὶ δ' έσαν ἄνδρες δ' έν αὐτῇ,}
\textit{βεβρῆσει δὲ σάκσωσι καὶ ἔγχεσιν ἀμφιγόισι.} \]
[Od. 16. 473-74.]

- 'There were many men in her (the ship) and the ship was very heavy
with shields and double-pointed spears.'

§ 385. The pluperfect of \textit{μέλω} is the past of the perfect, and like the
perfect indicative, it also expresses an intensive meaning: e.g.
"For Agamemnon, King of men, and son of Atreus, gave to them well-benched ships to cross over the wine-coloured deep sea, since sea affairs had not really been a care to them.'

- 'But when they (i.e. the wooers) had put from them the desire of drinking and eating, to them other things were indeed a great care, both song and dancing.'

- 'Has Achilles now no longer in any way been a concern to you in your mind?'

- 'For the wall of the well-built city was a great care to him (Apollo).'

- 'But death was not at all a care to him (i.e. Odysseus) in his mind.'
§ 386. So also the pluperfect of μάχω:

φόρκυς ... καὶ Ἀσκάνιος ... ... μέμασαν ὅ' δ' ὁμίμην μάχεσθαι.

[II. 2. 862-63.]

- 'Phorcys and Ascanius were (greatly) eager to fight in the press of battle.'

Cf. also the same line which occurs in II. 8. 56 with the addition of καὶ ὃς ὅπερ ἐκεῖ.

ἐν ὅ' ἡρα θυμὸ
ἀμφότεροι μέμασαν πολεμᾶσθαι ἣδὲ μάχεσθαι.

[II. 7. 2-3.]

- 'And in their (Hector's and Alexander's) hearts were both eager to fight for the war.'

οὐ ... ... μέμασαν δὲ μάλιστα
tεττῆχος δηέμενοι κολύμεν ἐπὶ νησί μάχεσθαι.

[II. 12. 89-90 = 196-97.]

- 'They were greatly eager, having broken the wall to fight by the hollow ships.'

οὐ ὃς ὅθες φρόνεσθαι, μέμασαν δὲ μάχεσθαι.

[II. 13. 135.]

- 'And they designed to go straightforward, and were eager to fight.'

μέμασαν δ' ἐν τῷ θυμῷ
ἀλλήλους καθ' οἰκίλιον ἐναιρέμεον δὲῖτε ἕλκων.

[II. 13. 337-38.]

- 'And they were eager in their mind to slay one another in the throng with their sharp brass.'
They (i.e. Otus and Ephialtes) were greatly eager to place Ossa on Olympus, and leafy Pellion on Ossa, that heaven might be scaled.'

In the following passage ἐδῆει is used intransitively and gives an emphatic meaning - 'had in fact spread like a flame.' e g.:

"Ὅσσαν ἐπ᾽ ὀλύμπῳ μέμασαν θέμεν, ἀντὰρ ἐπ᾽ Ὄσσῃ
πῆλιον εὐνοσφυλλον, ἵναι οὐδαμάς ἀμβατάς εἰη.

[Od. 11. 315-16.]

- 'They (i.e. Otus and Ephialtes) were greatly eager to place Ossa on Olympus, and leafy Pellion on Ossa, that heaven might be scaled.'

§ 387. In the following passage ἐδῆει is used intransitively and gives an emphatic meaning - 'had in fact spread like a flame.' e g.:

μετὰ δὲ σφισιν Ὅσσα δ.cli 
διστρόγωνος λέγαι, διὸς ἐγγέλος· οἶδ' ἀγέροντο.
τετρήχει δ' ἀγορῆ, ὡς δ' ἐστεναχίζετο γατα
καθ᾽ ἔξδυτων, δμαδές δ' η'ν.

[II. 2. 93-96.]

- 'And in their midst blazed forth Rumour, messenger of Zeus, urging them to go and they were assembled. But the assembly murmured, and the earth groaned beneath them, as the people took their seats, and there was a din.'

Here τετρήξει is also emphatic, indicating the loudness of voice:

τότε δ' ἀμφί μάχη ἐνοική τε ἐδῆειν
τετρήξεις ἐθύμητον, κανάκικε δὲ δοξάτα κύργων
βαλλόμεν'.

[II 12. 35-37.]

- 'But then fighting and shouting raged around the well-built wall, and the timbers of the towers, stricken, resounded.'

πυρὶ δ' ὕσσε ἐδῆειν.

[II 12. 466.]

- 'And his two eyes gleamed with fire.'
§ 388. The passive pluperfect of μελρομαί is impersonally constructed - 'to be allotted as one's portion,' 'be fated,' as in the following - 'it was the fate really assigned me':

νῦν δὲ με λευγαλέῳ θανάτῳ εξμάρτο ἀλώναι.
[Π. 21.281 = Οδ. 5.312.]

- 'But now it has been allotted that I should be seized by a miserable death.'

Cf.

νῦν δ' ἄρα σ' οἰκτίστῳ θανάτῳ εξμάρτο ἀλώναι.
[Οδ. 24.34.]

- 'But now, you were in fact destined to die miserably.'

§ 389. Similarly the pluperfects of some verbs, such as, ἔρεσθω, χαριζομαι, ἀπολαξαμαι, πέλθω, θάλλω, χανόομαι, διόχυμαι, καλυμμαι, and πένυμαι, show an intensive meaning, their corresponding perfect indicative forms also being used in the same sense: e.g.;

ἔρεσθω:

διὰ μὲν δοξὸς ἢθε φαληνῇς διμβριμον ἔγχος,
καὶ διὰ θάρηχος πολυδαιδῶλον ἱρῆρειοτον
[Π. 3.357-58 = 7.251-52 = 11.435-36]

- 'Through the bright shield went the weighty spear, and through his variegated (or richly) cuirass, did it drive its way.'
The line II. 3. 358 is repeated again in II. 4. 136. 

Od. 7. 95 has been discussed under ζεβηλατο, Od 7. 97.

χαρίζομαι:

η ό τι διμηλικη μέν ἐτην, κεχάριστο δε θυμῷ.

[Od 6.23.]

- 'A girl who was of the same age with Nausicaa, and was most welcome (lit. pleasing) to her (heart).'

άκαχεζω:

πάντη γὰρ περὶ τετχος δόρει θεσκιδας πάρ λάινον. Ἀργετοὶ δὲ καὶ ἄχυμενοι περ ἀνάγχη νηὰν ἡμύνοντο. θεοὶ δὲ άκαχεζω θυμὸν πάντες, δοσοι Δαναοὶ μάχης ἐκπτάρροθοι ἤσαν.

[II. 12. 177-80.]

- 'For on all sides round the wall of stones there arose a blazing fire: and the Argives, although grieved, defended perforce their ships, and all the gods were indeed grieved in mind, as many as were the helpers of the Danaans in battle.'

κελθω:

οπόνδαλ τ' ἀχρητοι καὶ δεξιὰλ, ζὲ ἐπέκειθομεν.

[II. 2. 341 = 4. 159.]

- 'And our libations of pure wine and the right hands to which we really trusted:

τετχος μὲν γὰρ ὅτι κατερηκηκεν, ἦ θερηκηκεν ἀρρηκτον νῆων τε καὶ αὐτωκελαρ ἔσοδαι.'

[II. 14. 55-56.]
- 'For, indeed, the wall has been thrown down, where we did trust that it would be an impregnable defence for our ships and ourselves.'

κέντε δ' ἀρ' ἡγεμόνας ποιήσατο τοῖς ἐπεκολληθέντοις σημαίνειν, αὕτης δὲ μέγα κρατέων ἤκομον.

[Od. 16. 171-72]

- 'And he (Achilles) appointed five leaders in whom he in fact trusted to give orders, and himself, ruling greatly, was King of all.'

αὕτη δὲ τάξιν

τρεῖς ἄγον, οἷοι μᾶλλον καθεσθεὶς κάσαν ἐκ' ἱσθιν.

[Od. 4 433-34.]

- 'But I led three of my companions, to whom I most trusted for every enterprise.'

Here μᾶλλον Helps to intensify the meaning.

ἐγὼ δ' οὖ νησὶς ἀέρων,

δὲ σὺ γε μὴ δεῖται, ἄλλ' ἐν πρῶτοιμοιν δὲ ἔχω

ἐμενε, δὲρ' ἡμὺν τε κεπολθεὶς χερὶ τ' ἐμὴνι.

[Od. 8. 179-81.]

- 'But I am not unskilled in sports as you say, but, I think, I was among the first so long as I indeed trusted in my youth and in my hands.'

θαλλω:

ἡ δ' αὐτοῦ τετάνυσα περί σπέλους γλαυφυροῦ

ἡμερῆς ἡβῶνα, τεθηλεὶ δὲ σταφυλὴσι.

[Od 5 69-70]

- 'And a youthful vine was spread there round the hollow cave, and was richly laden with clusters of grapes.'

Here the enormous quantity of grapes is heavily stressed.
- 'Then the gods, seated by the side of Zeus, were holding assembly on the golden floor, and the queenly Hebe was pouring nectar in their midst, and they in fact greeted one another in golden cups, looking on the city of the Trojans.'

By using the two imperfects - ἴγορὸντο and ὄνοχος - the author is looking at the action that is going on before his eyes, and hence it is a 'descriptive tense', while the pluperfect suggests an accomplished fact.

- 'But when they had driven out the desire of drinking and of eating, Aias nodded to Phoenix, and divine Odysseus perceived, and having filled a cup of wine he greeted Achilles.'

Here it is not clear whether the meaning is intensive.
'But when the others were (come) to the tents of the son of Atreus, the sons of the Achaeans stood up on this side and the other, and greatly welcomed them with golden cups, and enquired of them.

οἱ σὲ θεὸν ὃς

[II. 22. 434-35.]

'Who (i.e. the people of Troy) ever greeted you as a god

κἀ̂λλυμι:

δλίγος μὲν ἡν, λινοθρησκεύοντες,

ἐγχελω γὰρ ἐκέχαστο πᾶν Ἑλληνας καὶ Ἀχαιών.

[II. 2. 529-30.]

'He (Aias) was small in stature with a linen cuirass, but he far excelled the whole host of Hellenes and Achaeans in using spears.'

ἀλλ' οὖ ν οἷ ν τὸ τελεῖ τὸν χρατόν, Ἀρτέμις ἴσον ἐστιν ἄρης,

οὐδὲ ἐκηδολαι, ἵοιν τὸ πρῶτον γὰρ ἐκέχαστο.

[II. 5. 53-54.]

'But then Artemis, rejoicing in her arrows, did not avail him, nor his shooting from a distance in which he really excelled everybody before.'

καὶ ἅρμαν βασιλικὴν ἐκέχαστο

κάλλετ καὶ ἰέγοισίν τὸ δὲ φρεσκ.'

[II. 13. 431-32.]

'For she (i.e. Hippodamela) really excelled (or surpassed) all her contemporaries in beauty, and in handiwork, and in wisdom.'

ἐγχελω γὰρ ἐκέχαστο δὲ πάντας Ἀχαιῶν.

[II. 14. 124-25.]
- 'And he (i.e. Tydeus) truly surpassed all the Achaeans in throwing the spear.'

\[\text{Πανθοδός Ἠφορτῆς, δς ἀληθὴν ἐκέκαστο ἐγχεῖ θ' ἱπποσύνη τε πάθεσι τε καρπαλίμοιοι.}\]
\[\text{[II. 16. 808-09.]}\]

- 'Euphorbus, son of Panthous, who truly excelled his comrades, both in using the spear and in horsemanship and in swift feet.'

\[\text{ὁρῶν πολὺ πρῶτος μὲν ἀγὰς ἀνδρῶν ἐδημήνος, ἀνήμητον φίλος υἱός, δς ἱπποσύνη ἐκέκαστο.}\]
\[\text{[II. 23. 288-89.]}\]

- 'By far the first arose Eumelus. King of man, dear son of Admetus, (a man) who truly excelled in horsemanship.'

\[\text{πάντας γὰρ ἐπ' ἀνθρώπους ἐκέκαστο δλβφ ἵππος τε πλοῦτος τε,}\]
\[\text{[II. 24. 535-36.]}\]

- 'For he (i.e. Peleus) was truly pre-eminent over all mankind both in prosperity and wealth.'

\[\text{δ' ἀγαρ οἶκος δημηλικῆν ἐκέκαστο ὁμηθείς γνώναι καὶ ἐναλοίμα μυθιβοικά.}\]
\[\text{[Od. 2. 158-59.]}\]

- 'For he (Halitherses) truly excelled alone all men of his day in knowledge of birds, and in uttering words of fate.'

\[\text{ὅστε ὅτι ἥμετεικε γέρων ἰρως ἀχέλην, δς ὅτι θαλῆς ἀνδρῶν προγενέστερος ἦν καὶ μύθοις κέκαστο, παλαιά τε πολλὰ τε εὐδῶς.}\]
\[\text{[Od. 7. 155-57.]}\]
'But, at last, there spoke then the old man, the hero Echeneis, who was the elder of the Phaeacian men, and was indeed accomplished in speech, and (was) acquainted with (things) both ancient and many.'

εἰςε ἔς ἐνώθε τύς μᾶντις ἀνήρ ἦς τε μέγας τε,

Τῆλεμος Ἐθρυμλός, δε μαντοσύνη ἐκέχαστο

καὶ μαντευδμένος κατεγῆρα κυκλώπεσσιν.

[Od. 9. 508-10.]

'There lived here a good and tall soothsayer, Telemus, son of Eurymus, who excelled greatly all men in prophesying, and grew old prophesying among the Cyclops.'

μητρὸς ὥς πάτερ ἄριστον, δεὶς ἄνθρωπος ἔχεστο

κλεπτοσύνη εἶ ὡς ὅρκῳ τε.

[Od. 19 395-96.]

'The good father of his mother who greatly excelled men in stealing and swearing.'

κέπνυμαι:

Μή μοι, ὁδυσσεθ, σοθεὺν, ἐπεὶ τὰ πέρ αλλα μᾶλλον ἄνθρωπων κέπνυσο.

[Od. 23. 209-10 ]

'O Odysseus, be not vexed with me, for in other things indeed you were especially the wisest of men.'

χανόω:

οὕτος δ' ἐς θάλαμον κατεβήσετο κηδέντα,

κέδρινον, ψύροφον, δε γλήνεα κολλα κεχάνει.

[Il. 24. 191-92.]
'And he (i.e. the King) himself went down to his chamber, made of fragrant cedar, and with high roof, which in fact contained many rare things.'

(ii) **Stative Pluperfect.**

§ 390. In some instances the pluperfect is stative, and in this respect, it signifies that an action was completed in time past, resulting in a state whose influence on the event of a past time continued for some time in the past. In this case, the action itself is not prominent, but the effect of the action is stressed. Hence the pluperfect forms are mostly encountered with a passive construction in descriptive passages. For example, some verbs of striking and dying are used in this sense.

βάλλω:

Νέστορι δὲ ἀμβληντο διστραφεῖς βασιλῆς
κάρῳ νην ἀνίδντες, δοσὶ βεβλημένο χαλκῷ,
Τυδείδης ὀδυσσεῖς τε κατ' Ἀτρείδης Ἀγαμέμνων.

[II. 14. 27-29.]

- 'But the Kings, coming up from the ships, joined company with Nestor, fostered by Zeus, as many as had been wounded with the bronze, the son of Tydeus, and Odysseus, and Atreus' son Agamemnon.'

αὐτῷ ἐπ' αὐτῷ
ἐπίθονος βέβλητο, βοὸς δινότο τεσσεχῶς.

[Od 12.422-23.]

- 'But over the mast was flung the back-stay, fashioned of ox-hide.'
- 'Thus the Trojans kept their watches; but the flight, heaven-sent companion of pale terror, possessed the Achaeans: and all the bravest were pierced with intolerable grief.'

- 'But when I came down to the ship and to the sea, I rebuked them each on each side standing near, but could not find any remedy, but the oxen were already dead.'

- 'In the same way when I (Odysseus) saw that I was a long time astonished in my heart.'

- 'And he (i.e. the Dream) found him (Agamemnon) sleeping in the tent, and round him ambrosial slumber was shed.'
'And he (Aias) withdrew from the darts: and they (i.e. the Trojans) cast upon the swift ship unweartied fire, and from it immediately was in fact, poured down an inextinguishable flame.'

τὸν δ' ἐλίκε ψυχή, κατὰ δ' ὀφθαλμῶν κέχυτ' ἄχλυς.

'His soul left him and a mist was shed down over his eyes.'

'But when they were about to rush quickly upon the prize, then Aias ran and fell, for Athene struck him, where the dung of lowing oxen slain had been shed, which Achilles, swift of foot, slew in honour of Patroclus.'
'Then I laid it well down, hiding it beneath the dung, which was scattered in great heaps in the depth of the cave.'

'[Od. 9. 329-30.]

- 'But they lay strewn all together in the house, and he was lifted to the bright sky.'

'[Od. 19. 539-40]

- 'So then the suitors were piled up on each other.'

'[Od. 22. 389.]

- 'Then indeed he was neglected, his master having gone, in much dung both of mules and oxen which was shed sufficiently for him in front of the doors until the servants of Odysseus should convey it to manure his great farm.'

'[Od. 17. 296-99.]

- 'Then the suitors were piled up on each other.'

'[II. 12. 430-31]
- 'Indeed, on every side the towers and the battlements were drenched in blood of men from both sides of the Trojans and the Achaeans.'

χαλυπτω:

εὔρεν ἐξείτα μάχης ἐκ' ἀριστερά θούρον Ἀρης ἡμενον, ἥρη δ' ἔγχος ἐκέχλητο καὶ τοιχεῖ ταῦτα.

[Π. 5.355-56.]

- 'Then she found impetuous Ares sitting on the left of the fight, and his spear and chariot rested on (leant against) a bank of cloud.'

οι δ' εὔρον καμάτῳ δόξατες, ἐντεν δε σφιν καλὰ παρ' αὐτοῖς χθονὶ ἐκέχλητο, εὗ καὶ κάθιμον, τριστοῖς.

[Π. 10.471-73.]

- 'But they, wearied out with fatigue, were sleeping, and their beautiful arms lay beside them on the ground, well in due order, in three rows.'

χαλύπτω:

ἀλλ' οὐ χρόδες εἶσατο, καὶ δ' ἀρα χαλκῷ συμβαλέτω κεκάλυφο.

[Π. 13.191-92.]

- 'But it entered in no part of his flesh, but he was all covered with bright bronze.'

κεκάλυφο δ' ἀρ' ἡρὶ κολλῇ.

[Π. 21.549.]

- 'And he (Apollo) was enfolded in deep mist.'

εἰλόω:

οὔ' δ' εὖ ἔτι φράδιμων περ ἀνὴρ Σαρκηδόνα ὅτον ἔγνω, ἔπει βελέσσι καὶ σιματι καὶ κονύμουιν ἐκ κεφαλῆς εἶλυτο διαμπερὴς εἰς πόδας ἄκρους.

[Π. 16.638-40.]
- 'Nor would a man, although prudent, still know divine Sarpedon, for he was utterly enwrapped with darts and blood and dust, from his head to the very soles of his feet.'

καὶ ὁ διὸς ὄμως ἄκουσε ποτὲ σπλάδεσσι θαλάσσης· ὁμίχλην γὰρ μέγα κῦμα ποτὲ ἔθεκεν ἡμέρᾳ δείγνων ἔρευνσιν, εἶπεν οὖς πάνθ' ἀλής ἀδήν.

[Od. 5. 401-03.]

- 'And he (Odysseus) heard the boom of the sea upon the reefs - for the great wave violently roared against the dry (part) of the mainland, belching upon it in terrible fashion, and all things were wrapped in the foam of the sea.'

The harsh consonants of line 402 and the sigmatism in line 401 imitate the violent sound of the storm.

αφησίω:

αἵματι οἱ δεσπότες κῦμα χαριτεσοῦν ἔκατα
κλοκμόθε θ', οἱ χρυσὸ πε καὶ ἀργυρῷ ἔσφυξατω.

[II. 17. 51-52.]

- 'And his locks like (that of) the Graces were wetted with blood, and his tresses were twined with both gold and silver.'

ἐλαύνω:

ὅτε μὲν ἡ πεζιτήρος ἐλήλατο δαίδαλοιο,

[II. 4. 135.]

- 'And through the embroidered belt the arrow was fixed.'

ἐλήλατο with ἔστρωτο and τετάνυστο is used to give a vivid description of a scene resulting from a past action:
- 'And their lances were fixed upright, the ground on their spikes, and the brass shone afar like the lightning of father Zeus. But the hero was sleeping, and under him was spread the hide of an ox of the field, and beneath his head was stretched a splendid carpet.'

- '(Menelaus) smote Helenus on the hand in which he was holding the polished bow, and (in a moment) the brazen spear was fixed in the bow right through his hand.'

- 'For brazen walls were firmly fixed on either side from the threshold to the inmost chamber, and round (them) was a cornice of cyanus.'

- 'And before him he held his shield well-balanced on all sides and thick with hides, and much brass was laid over it.'
- 'And the two went straight forward, their shoulders wrapped up with shields of bull's-hide, dry and tough, and much brass was laid over it.'

\[ \text{[II. 17. 492-93.]} \]

- 'And he clanged as he fell, and the spear was fixed in his heart, which, still beating in him, shook the butt of the spear.'

\[ \text{[II. 13. 442-44.]} \]

- 'And many sharp spears were fixed round about Cebriones.'

\[ \text{[II. 16. 772.]} \]

- 'And it (i.e. the spear) was fixed in the earth over him, longing to taste his flesh.'

\[ \text{[II. 21. 167-68.]} \]

- 'And he took his valiant sword which was fitted in his hand.'

\[ \text{[II. 3. 338 = Od. 17. 4.]} \]
- 'And he (Patroclus) took two stout spears which were fitted in his hand.'

- 'For overhanging banks stood on both sides round it all, and at the top it was set with sharp stakes that the sons of the Achaeans had planted, close together and great, a defence against enemies.'

- 'And two bars, fitting into one another held them within, and one bolt fitted them.'

- 'But upon it an azure dragon was twisted, and he had three heads curling round, growing forth from one neck.'
- 'His (Antilochus') spear did not hold itself steadily, but it was ceaselessly shaken and brandished.'

**Odys.:**

κυάνεοι δὲ όρφακωντες δρωθέατο προτι δειρήν τρεῖς ἐκστερό, ἱροσίν ἑοικότες, ὡς τε Κρομῆν ἐν νέφος στήριξε τέρας μερθῶν ἀνθράκων.

[Π. 11. 26-28.]

- 'And azure dragons were extended toward the neck, three on either side, like rainbows that the son of Cronos has set in the clouds, a portent for mortal men.'

**Εννυμι.:**

ἡ τε κεν ἱδη
λάινον ἔσσο χιτώνα κακῶν ἐνέχ' ὅσα ἔφυγας.

[Π. 3. 56-57.]

- 'Certainly indeed you would already have put on a coat of stone by reason of all the evils that you have done.'

**& Ε' ἕτερος παλαίμος ἑκτώρ
νυκτὶ θοῇ ἀτάλαντος ὑπάλια· λάμπε ὡς χαλκὸς
ομερδαλαφ, τὸν ἐστο περὶ χρόν δολα ὡς χέρος
οὐρ' ἔχεν.

[Π. 12. 463-65 ]

- 'And then glorious Hector leapt within, his face like sudden night, and he shone in terrible brass, in which his body was clad, and he had two spears in his hands.'

οὶ Ὁ τοιαν· ἤρχε ὡς ἀρα σφῖν Ἀρης καὶ Πάλλας Αθηνή
ἀμφώ χρυσεῖο, χρύσεια δὲ εὕμετα ἔσθην.

[Π. 18. 516-17 ]
- 'And the others went forth, Ares and Pallas Athene, both fashioned in gold, and they were clad indeed in golden vestments.'

- 'And there came to him the soul of unhappy Patroclus, in all things like his very self, in stature and beautiful eyes and in voice, and he was clad in such garments round his body.'

- 'For truly indeed, you were an old man just now and were clothed in unseemly garments.'

- 'And he was clad with those sad garments around his body.'

- 'Tell me what sort of garments he was clad in about his body.'

- 'I know not whether Odysseus was clad in these garments round his body at home.'
- 'And he was clothed himself in the skin of an ox, newly stripped off, avoiding black fate.'

\[\text{Od. 24. 227-28.}\]

- 'And he was clothed with a ragged tunic, sewn together unseemly.'

\[\text{Il. 13. 85-86.}\]

- 'Of them, indeed, at the same time, the dear limbs were loosed by severe toil and grief arose in their mind beholding the Trojans.'

\[\text{Od. 22. 186.}\]

- 'Then indeed it was already laid by (neglected), and the seams of its straps were loosened.'

\[\text{Od 11. 51-52.}\]

- 'And first the soul of Elpenor, my companion, came; for he had not yet been buried under the spacious earth.'

\[\text{Il. 22. 405.}\]

- 'So his head was all befouled with dust.'
- 'And many also were hung (i.e. 'in a hanging state') from the ceiling above, as fine spider-webs, which no one could see, not even of the blessed gods; for they were made exceedingly subtle.'

§ 391. Similarly is the following where the pluperfect is used in the description of a necklace:

- 'There came a skilfull man to the house of my father, having a golden necklace, and it was strung with amber beads.'

§ 392. In a similar way, the pluperfect passive of ερέιπω also describes a state resulting from a previous action; e.g.:

- 'And the wall of the Achaean was overthrown.'

In this passage, beginning from line 12, two actions are described by aorists.

§ 393. Here, too, the pluperfect of ἀειρω, used in a subordinate clause, describes a past resulting state whereas a contrast is drawn between a perfect participle and an aorist:
And the son of Atreus drew forth with his hand the dagger which always lay beside the great sheath of his sword, and cut off hairs from the heads of the lambs.

The perfect participle indicates an earlier action, which is followed by the aorist indicating an instantaneous action.

§ 394. So also the pluperfect of ἔσχω:

(...) [Od. 10.241.]

- 'Thus they were shut up weeping.'

έσχατο is the final result of a sequence of actions.

(...) [Od. 9.220-22.]

- 'The baskets were well laden with cheeses, and the folds were thronged with lambs and kids; each kind was penned by itself.'

(...) [Od. 14.72-73.]

- 'So saying he fastened quickly his tunic with his girdle, and went his way to the styes, where the tribes of swine were confined.'
§ 395. In the following, the pluperfect describes a resulting state, while the aorist describes the narrative event of a single moment, e.g.:

πᾶσαι γὰρ ἐπέλεγεν, τοι δὲ κατ' ἄλλας ἦσαν ἦσαντες ἐπιρώντο βerson ἰδέαντες ἐβεβαίωσαν.

[II. 12. 340-41.]

- 'For all had been closed, and the foe stood before them, and sought to break them by force, and enter in.'

§ 396. Similarly the pluperfect passive of ἔρχεσθαι is used in the following three examples found in description - to describe the resulting state located in the past:

κολλᾶν γὰρ ἐπέλεγεν μάχης ἐλπίδα τοι ἤθελεν ἐκ τῆς ἄλλης κοιλῆς.

[II. 14. 30-31.]

- 'For their ships, indeed, were drawn up far apart from the battle on the shore of the hoary sea.'

Εἰσώποι ὁ ἐγένετο ναῦον, περὶ ὁ ἔσχεθον ἄρραν νῆες, θαυμάσαι ἐλπίζετο τοι ὁ ἐπέλεγεν ἐπιρώντο.

[II. 15. 653-54.]

- 'But they came between the ships, and the prows protected them, they (i.e. the prows of the ships) that had been drawn up in the first line, but their foes (i.e. the Trojans) rushed on (after them).'

ταῖ δὲ ἰσημικῇ κατάνθαλῃ ἐπισχέσθη, ἓπειρα θαμμέναι περὶ ἔποντο νῆες ταχὺν ἄμφ' Ἀχιλῆα.

[II. 18. 68-69.]
- 'But they went up the shore in order, where the crowded ships of the Myrmidons were drawn up round the swift Achilles.'

(iii) Pluperfect as a simple preterite sense.

§ 397. Apart from those examples which have already been described, there are some examples of the pluperfect which seem to have been used in a simple preterite sense. They are almost akin to the aorist as a 'narrative tense', with the difference that they suggest an act completed at a single stroke. The intensive force of these examples seems to have been lost. These pluperfect forms are mostly found in the description of works of art, or of natural phenomena, and with the verbs expressing some position or movement. These are illustrated below:

§ 398. The pluperfect of τεθξω is the past of the perfect indicative. It is used in circumstances almost similar to those of the perfect indicative, but referring in its time sequence to the past. Most of the passages quoted below, whether parenthetic or simple, are descriptive; e.g.:

εὔρσυλος ὤ ... ἑψήνωρα ... ὅς ἦ αὖ σχαμάνδαρον ἀρητὴρ ἑτέτυκτο, Ἠθὲς ὤ ὅς τελευτην ὅμως.

[11.5.77-78.]

- 'And Eurypylus [slew, ἐβεβλήκετ from line 73] Hypsenor, who was in fact the priest of Scamander, and was honoured by the people as a god.'
οὐ μὲν γὰρ τι καταθνήτος γε τέτυκτο.

[II. 5. 402 = 901.]

- 'For he was not at all mortal.'

Αἰνεαν δὲ ἀπὰτερθεν διόμου θῆκεν Ἀπόλλων
Περγάμῳ εἶν ἔργη, δέι οἶ νής γ’ ἐτέτυκτο.

[II. 5 445-46 ]

- 'But Apollo then set apart Aeneas from the throng in sacred
Pergammas, where there was in fact a temple built for him.'

Αἶας δὲ κρᾶτος Τελαμώνιος, ἔρχος Ἀχαϊῶν,
Τρώων δὲς ἔκλαγα, φώς δὲ ἑτάροισιν ἔθηκεν,
ἄνδρα βαλὼν ὡς ἄριστος εἶν ἑρήκεσσι τέτυκτο.

[II. 6. 5-7.]

- 'Aias, son of Telamon, bulwark of the Achaeans, first broke the
phalanx of the Trojans, and brought a light for his companions, for
he smote a man who was in fact bravest among the Thracians.'

οί δ’ ἄλλοι οὕτω πάρεσαν θεοί, ἀλλὰ ἔκηλοι
οὕτω εἶνι μεγάροις καθήσατο, ἥξι ἔκάστῳ
δώματα καλὰ τέτυκτο κατὰ κτῆχας οὐλύμπου.

[II. 11. 75-77.]

- 'But the other gods were not present with them, but sat in peace
in their own halls, where there were beautiful houses for each along
the ridges of Olympus.'

τῇ δὲ καὶ σφι θεῶν ἐπιτεπτόκατο βωμοῖ.

[II. 11. 807.]

- 'And for them there were also the altars of the gods.'

θεῶν δὲ ἐσχητε τέτυκτο
ἀθενάτων: τὸ καὶ οὕτως πολὺν χρόνου εἰμικεδον ἥν.

[II. 12. 8-9.]
- 'But it (i.e. the wall) was built against the will of the immortal gods, and therefore was not at all firm for a long time.'

Zeus pater, ἦ δὲ νυ καὶ σὺ φιλοψευθής ἐτέτυξο πάγυν μᾶλ.

[II. 12. 164-65.]

- 'Father Zeus, now indeed, you were a lover of falsehood altogether thoroughly.'

'Ἡ, καὶ ἄλλα στήθεσαν ἔχοσατο κεόταν ἱμάντα κοικίλον, ἔνθα τέ στ ἑλκτήρια πάντα τέτυκτο.

[II. 14. 214-15.]

- 'She (i.e. Aphrodite) [spoke], and loosed from her bosom the broidered belt, variegated, where all her charms were.'

'Ἰασός αὔτ' ἀρχὸς μὲν Ἀθηναλῶν ἐτέτυκτο,

[II. 15. 337.]

- 'Iasus, on the other hand, was in fact leader of the Athenians.'

καὶ νῦν ἐν πρῶτοισιν Μυκηναϊῶν ἐτέτυκτο.

[II. 15. 643.]

- 'And in mind he was among the first of the men of Mycenae.'

'Ἰδαλοῦ ἐτέτυκτο, θεὸς ὡς τε εὔος ὁμήρ.

[II. 16. 604-05.]

- 'Who was in fact the priest of Idaean Zeus, and was honoured by the people as a god.'

μᾶλα γὰρ σφεας ὡς ἐλέλειξαν Ἀτας, ὡς περὶ μὲν ἐδόξας, περὶ δὲ ἔργα τέτυκτο τῶν ἄλλων Δαναῶν μετ' ἀμύμονα ἑλεσθονα.

[II. 17. 278-80.]

- 'For Aias very speedily rallied them, who was in fact above, in form and in deeds, of the other Greeks after the peerless son of Peleus.'
- 'And the field was blackened behind and was like a ploughed field although being golden, and that indeed was the great marvel."

aí de βόσκες χρυσότο τετεχάτο κασσιτέρου τε;

- 'And the cows were made of gold and of tin.'

- 'Either the mound of some mortal long since dead, or this was made as a race-goal in the time of former men, and now divine Achilles, swift of foot, has made it the goal.'

- 'A horse that was a bay all the rest of him, but on his forehead there was in fact a white spot, round like the moon.'

- 'For he was indeed a monster, and he did not resemble a man that lives by bread, but like a woody peak of the lofty mountains, when it appears alone away from others.'
- 'For such a head the earth has closed over, on account of those arms, even Atias, who was indeed above all the other Danaans in comeliness and in deeds of war, next to the peerless son of Peleus.'

- 'And there was a terrible belt around his (i.e. Heracles') breast, a baldric of gold, where wondrous things were.'

- 'And on the top there was an altar of the Nymphs where all wayfarers made offerings.'

- 'For this was not the manner of suitors in time past.'

- 'But a buckle of gold with double sockets was fashioned for him.'

Here the description of Odysseus, given by himself to his wife, is
happened
referred to, as it was twenty years ago (ll. 222-23).

\[ \text{al' } \\ \text{ai } \text{μὲν } \text{ἀρ' } \text{ἀλλα τὸν } \text{εἶδον, } \text{ἐξει } \text{kατὰ } \text{πυρὸν } \text{άλεσαν, } \text{ἡ } \text{ὲ } \text{μὲ } \text{οὐ } \text{καὶ } \text{μετετ}, \text{ἀπαυγοῦται } \text{ὅ } \text{ἐπὶ } \text{τετάντων}\text{.} \]

[Od. 20.109-10]

- 'Then the others were sleeping, when they had ground the wheat, but she (Penelope) alone had not yet left off, for she was indeed the weakest of all.'

\[ \text{§ 399. } \text{In the following } \text{τέτυμπην } \text{describes the change in the state of affairs which depends on the previous action: e.g.:} \]

\[ \text{αὐτὴ } \text{δὲ } \text{οἶκος } \text{ḍεῖλεται, } \text{καὶ } \text{μα ἔπειτα } \text{δεινός } \text{τ' } \text{αλδοῦς } \text{τε } \text{μετὰ } \text{κρήτεσσι } \text{τετύμπην.} \]


- 'So my house grew rich speedily, and thus afterwards I became dread and honourable among the Cretans.'

\[ \text{§ 400. } \text{Similarly, } \text{κεκράντω } \text{in the passage cited below describes the basket given by Alcandre to Helen, and is a simple, past tense since the perfect is present in meaning:} \]

\[ \text{χρυσὴν } \text{τ'} \text{ ἕλακτην } \text{τὴν } \text{τιλαρίδι } \text{θ' } \text{δύσωκον } \text{διώκει } \text{ἄργυρεον, } \text{χρυσῆ } \text{δ' } \text{ἐκ } \text{χελεά } \text{κεκράντω.} \]

[Od. 4.131-32]

- 'She (i.e. Alcandre) gave a golden distaff and a basket round at the base, made of silver, and its rims were finished (or gilded) with gold.'

\[ \text{§ 401. } \text{In the description of the palace of Alcinous, } \text{βεβλήσον } \text{with other pluperfect forms, such as, } \text{ἐληλάδοστο, } \text{ἐστασον,} \]


and ἔρηπάτο, are used in one passage to describe the action done and completed sometime in the past:

χάλκεοι μὲν γὰρ τοὐχοι ἑλπίζατ' ἔνθα καὶ ἔνθα, ἐκ μυχῶν ἐκ οὐδοθ, περὶ δὲ θριγκὸς κυάνου.

[Od. 7. 86-87.]

οσταθμοὶ δ' ἄργρεοι ἐν χαλκῇ ἑστασαν οὐδὲ.

[Ibid. 89.]

ἐν δὲ θρόνοι περὶ τοὐχον ἔρηπάτ' ἔνθα καὶ ἔνθα, ἐκ μυχῶν ἐκ οὐδοθο ὀίμπερες, ἐνδ' ἐνὶ κέλλοι λεπτοὶ ἑδύνητοι βεβλήστο, ἐργὰ γυναικῶν.

[Ibid. 95-97.]

χρυσαῖοι δ' ἀρα κόσμοι ἐνδυμήτων ἐπὶ ῥομὼν ἑστασαν αἴθουμεν αἵματας μετὰ χερσὶν ἔχοντες, φαλνοντες νόκτας κατὰ ὁμάτα ὀιατυμόνεσσι.

[Ibid. 100-02.]

- 'For there the brazen walls were firmly fixed on either side from the threshold to the interior, and around (there was) a cornice of cydnus;' ...... ...... "and doorposts of silver were fixed (or set) in a threshold of bronze;' ...... ...... "and there seats were fixed within round the wall on either side throughout from the threshold to the interior, and there on them the robes of soft fabric, cunningly woven, had been thrown, the work of women;' ...... ......
"and there golden youths stood on well-built pedestals, holding burning torches in their hand to give light by night to the feasters in the hall."

§ 402. So also ἐγεγένητο in the following passage:

διμφω δ' ἐγεγένητον φασομμαράτων Ἡλεόν μητρός τε ἐκ πέρος, τὴν Ἰκσανὸς τέκε παῖδα. [Od.10.138-39.]

- 'But both were the children of the Sun who gives light to men, and of Perse, their mother, whom Oceanos begot as his daughters.'

Here ἐγεγένητο ('were born') refers to a distant past; and it is simply long ago in relation to ἐγείρε (1.135). The aorist τέκε, used parenthetically, refers to an indefinite occurrence in the past. This explains how Circe was sister to Aeetes by reference to earlier event.

§ 403. δομῖοι in the following two passages, is used in a descriptive sense;

κύρ μὲν ἐκ' ἑσσαρφίν μέγα καλέτο, τηλίος δ' δομή κέδρου τ' εὐκατοίτο θόσον τ' ἀνδ' νῆσον δομῖοι δαλόμενων. [Od. 5.59-61.]

- 'A great fire was burning on the hearth, and from afar over the isle there was a fragrance of cleft cedar and juniper, as they burned ...'

And also in

δομὴ δ' ἠδεία ἀπὸ κρητηρὸς δομῖοι θεσκεσθῇ. [Od. 9 210-11.]
- 'And a small would rise from the mixing-bowl marvellously sweet.'

§ 404. The pluperfect forms of some verbs of movement also show a preterite sense. For example, the pluperfect of \( \beta\alpha\nu\omega \) suggests an act completed as a single event. Some of these examples seem to express the immediacy or suddenness of an action:

\[ \Delta \delta' \ \chi\lambda\mu\mu\delta\nu'de \ \beta\varepsilon\beta'\kappa\varepsilon i \ \Delta\mu\mu ' \varepsilon \zeta \ \alpha\gamma\iota\iota\chi\iota\o\omicron \ \Delta\iota\varsigma \ \mu\varepsilon\tau\delta \ \delta\alpha\iota\mu\omicron\nu\alpha\varsigma \ \\alpha\lambda\lambda\omicron \varsigma. \]

[II. 1. 221-22.]

- 'But she went immediately to Olympus to the house of aegis-bearing Zeus (in order) to join the other deities.'

Here \( \beta\varepsilon\beta'\kappa\varepsilon i \) seems to express immediacy.

- 'Thus they prayed to the daughter of the mighty Zeus; but Hector went to the beautiful mansions of Alexander, which he himself (had) made with the men that were the best builders at that time in the fertile Troy.'

- 'Then having spoken thus the glorious Hector took his horse-haired helmet; and his dear wife went home, often turning back, and shedding many tears.'
Thus Paris, son of Priam, all shining in arms like the Sun, went down from high Pergamases, triumphing, and his swift feet bore him.

'Hector himself went among the foremost carrying himself proudly.'

Hector first σεβεν (="urged") the Trojans (cf. line 294) and then he "went" (ἐβεβηκεί).

'He spoke and he turned back again, [and then] immediately fled.'

Here too the pluperfect seems to express immediacy.

'And Deiphobus, son of Priam, high-minded, went among them.'

'So saying he advanced on the hero Cebriones, having the impetus of a lion.'
- 'And immediately he went with his spear after Automedon'

ψυχή δ' ἐκ βεθέων πταμένη Ἀγώοσθε βεβηκεῖ. [II 16 856 = 22 362]

- 'And his soul, flying out of his limbs, went to Hades'

δὲς Ἀιας παρ' Πατρόκλῳ ἡμών βεβηκεῖ. [II 17.137]

- 'So Aias strode over the hero Patroclus'

... δὲς Ἀιας,

βεγα μεταισθενος Τρώων ἐκδόσει φόλαγγας,

οἱ παρ' Πατρόκλῳ βέβαιοι, φρόνεον δὲ μάλιστα

ἀστυ ἀκτὶ σφέτερον ἐφεδεῖν καὶ κλος ἀρέσθαι. [II 17 285-87]

- 'So Aias, easily assailing, scattered the Phalanxes of the Trojans who trod over Patroclus and designed especially to drag him to their town and to gain glory.'

αὐτὸς δ' αὐτ' ἐκλῆ Πατρόκλῳ ἡμών βεβηκεῖ. [II. 17. 706]

- 'But himself again went to the hero Patroclus.'

Ἀλνέας δὲ πρῶτος ἀκείλθεος βεβηκεῖ, [II 20.161]

- 'But Aeneas advanced first threatening'

"δὲ εἵλεπιν προτι ἀστυ μέγα φρονέων βεβηκεῖ. [II 22 21]

- 'So saying he, high-minded, went to the town'

ἡ δὲ μετ' Ἀδημήτου υἱὸν κοτέουσα βεβηκεῖ. [II 23 391]
- 'But she went angry after the son of Admetus.'

'Ἡ μὲν θαμβήσασα πάλιν ὀλυνθόε βεβήκει.'

[Od. 1. 360 = 21. 354]

- 'She then, seized with wonder, went back to her chamber.'

βεβήκει here marks the suddenness of departure.

ἀλλ’ ὦ μὲν ἣπι χηρὶ δαμεῖς Ὀλυνθόε βεβήκει.

[Od. 3. 410 = 6. 11.]

- 'But he indeed, already subdued by fate, went to Hades.'

ἀδίκα' ἀναπήγαγεν ὦ μὲν θρήκηνος βεβήκει.

[Od. 8. 361.]

- 'And immediately rushing up he (Ares) went to Thrace.'

"Ὡς ἐφάμην, Κροκὴ δὲ διέκ μεγάροι βεβήκει

δᾶδον ἔχουσαν ἐν χειρί,

[Od. 10. 388-89.]

- 'Thus I spoke, and Circe went forth through the hall holding her wand in her hand.'

βεβήκει = instantaneous action - "This I said, and at once she went off through the hall."

ἡμος δὲ τρίχα νυκτὸς ἦν, μετὰ δ’ ἄστρα βεβήκει.

[Od. 12. 312 = Cf. 14. 483.]

- 'But when it was the third part of the night, and the stars had turned their course,' (Zeus roused against us a fierce wind).

Here the pluperfect expresses simultaneity of action.
- 'Then the Earth-shaker came near her and turned her to stone, and rooted her fast beneath by a blow of his hand, and then he went away.'

- 'Well then, he, having nodded, went away to the hollow ship.'

- 'Thus he spoke, but Telemachus went away through the enclosure, stepping forward swiftly with his feet.'

- 'But Telemachus then went forth through the hall with a spear in his hand.'

- 'So she spoke, and the old woman went forth through the hall to bear tidings to the woman, and bid them come.'
"As he spoke, Telemachus went forth through the hall by the light of the blazing torches to go to his room to lie down."

γρηγορος μνεν κελουσα παλιν οικυνοε βεβηκεν [Od. 23. 292]

"The old woman went back to the house to take rest."

δφρα μνεν ήλιος μεσον ουρανον διμφυβεβηκει, τδφρα μαλ' διμφυτερων βαλε' ηπτετο, πτπτε δε λαις. [II. 16. 777-78]

"Now as long as the sun went round mid-heaven, so very long the darts of either side reached their marks, and the people fell."

ἐρεται δ' εν ἐκδιστῃ πεντηχοντα εμπερασαν, τδεων δι ελαθες λει μακεσαθαι. [II. 2. 719-20]

"And on each ship fifty rowers, well skilled in the bow, embarked to fight bravely."

§ 405. Unlike the perfect indicative, the pluperfect of ἔρχομαι shows a simple preterite tense, but its action is reduced to a single point of time; e.g.
'But Idomeneus then slew Phaestus, son of Borus, the Maeonian, who came from fertile Tarne.'

- 'Then these his shapely ships he left at Percote, but he came on foot to Ilios.'

- 'For he slew Othryoneus of Cabesus, who was in Troy, and he indeed came lately at the report of the war.'

- 'He indeed came from fertile Paeonia.'

- 'But he proceeded to go after the peerless son of Peires, even Rhigmus, who came from fertile Thrace.'

§ 406. Similarly the pluperfects of some verbs indicating position are used in a simple preterite tense (Cf. its corresponding perfect indicative used with present meaning); e.g.:
- 'And their horses stood idle each near the chariots, eating lotus and parsley grown in the marshes.'

- 'But Odysseus of many counsels stood hard by, and by him around the ranks of the Cephallenians, by no means weak, stood still.'

- 'But they stood waiting when some other battalions of the Achaeans should advance upon the Trojans, and begin the war.'

- 'And by him Sthenelus, son of Capaneus, stood.'

- 'And he stood for a long time - for he lighted upon deep sand - until his two horses kicked him and threw him on the ground in the dust.'
- 'But when indeed they came, when the most and the best stood close round about mighty Diomedes.'

- 'When he saw the place empty where the swift horses stood.'

- 'Where the swift-footed horses of Diomedes stood eating sweet wheat.'

- 'For he stood at the stern of the great ship.'

- 'For overhanging precipices stood on both sides round it all, and it was fitted above with sharp stakes, which the sons of the Achaean had planted.'
- 'Those two stood in front of the lofty gates, as when oaks with lofty tops [stand] on the mountain.'

δς ἐκ πυλῶν

ἐστήκει πρόθε, πρυμνὸς παχὺς, αὖταρ ὑπέρθεν

dexi δην.

[Π. 12. 445-47.]

- 'Which (i.e. stone) lay (lit. stood) in front of the gates, thick at the base, but was sharp at the point.'

δρφ' ἱκεθ' ἵππου


... οὐ ...

ἐστασαν ἄνωθεν τε καὶ ἄρματα ποικίλ' ἔχοντες.

[Π. 13. 537 = 14. 431.]

- 'Until he came to his horses which stood ... holding both the charioteer and the variegated chariot.'

ὡς τὲ παρέβραστε μᾶλ' ἐστασαν ἀλλήλοιν.

[Π. 13. 708.]

- 'Thus going these two stood very near to one another.'

ἐνθ' ἄρ' καὶ ἐστήκει δεδοξημένος,

[Π. 15. 730.]

- 'There he stood on the watch (lit. guarding himself).'

Ἀλας ὃ' ἀμφὶ Μενοιτίδοι τὸν ἁγών ἐφέλη καλὴς

ἐστήκει ὡς τὰς τε λέων περὶ οἰκί τέκεσσιν,

[Π. 17. 132-33.]

- 'But Alas, having covered the son of Menoetius with his great shield, stood as a lion over his cubs.'
- 'But the son of Atreus, warloving Menelaus, stood on the other side, nursing great grief in his breast.'

- 'But the Achaeans stood firm, one in spirit, around the sons of Menoetius.'

- 'As many as stood over the dead body of the son of Menoetius.'

- 'And among them the King, sceptre in his hand, stood in silence at the furrow rejoicing at heart.'

- 'Add there were black clusters throughout it, and it stood throughout on silver poles.'
- 'But she was pregnant with a dear son, and already the seventh month had come.'

δυτήκει ὅ' ὅ γέρων πράμασις θείου ἐκλ αὐροῦν.  [Π. 21. 526.]

- 'But the old man Priam was standing on a noble tower.'

ὅ δὲ προπάροιτε κυλών
δυτήκει, ἡμοτον μεμαχός Ἀχιλῆι μάχεσθαι.  [Π. 22. 35-36.]

- 'But he stood in front of the gates, inexorably eager to fight with Achilles.'

τοῖ δ' ἐλατήρες
ἐστάσαν ἐν ὀλυροισι, πάτασε δὲ θυμὸς ἐκάστου
νίχης ἱεμένων.  [Π. 23. 369-71.]

- 'And the drivers stood in the cars, and each man's heart was throbbing for victory.'

οὗδ' ἐξ' ἐτί ἔτη
δυτήκειν.  [Π. 23. 690-91.]

- 'Nor did he stand any longer.'

ἐν δὲ πλῆθι σκυκλοῦ καλαίον ἱεροτόλο
ἐστάσαν, ἐκρήγον θείον ποτῶν δντῶς ἄξωντες,
δέξιης ποτὶ τοῖχον ἀρηδότες.  [Οδ. 2. 340-42.]

- 'And among them stood jars of wine, old and sweet, holding within them an unmixed divine drink, arranged in order against the wall.'
Thus those two stood answering one another with bitter words.

But I went to the ships where they stood on the sand.

Posts of silver stood in the braxen threshold, and above them was a lintel of silver and a golden ring [door handle].

And there stood on well-built pedestals golden youths holding in their hands lighted torches.

So there it stood, and they were debating on many undecided things, sitting around it.

Thus we two stood and held sad converse with one another, sorrowing and shedding warm tears.
- 'And the other souls of the departed dead stood mourning, and narrated each their grief.'

[Od. 11. 541-42.]

- 'But he (Odysseus) took his stand beside the bright fire-stands and looked upon all the men.'

[Od. 18. 343-44.]

- 'But Odysseus in his mind had pity for his lamenting wife, but his eyes stood fixed between his lids, as if they were horn or iron.'

[Od. 19. 209-12.]

- 'And there the chests stood in which fragrant garments were stored.'

[Od. 21. 51-52.]

- 'Telemachus took his spear in his hand, and stood by the seat near his father's side, armed with gleaming brass.'

[Od. 21. 433-34.]

- 'And the other souls of the departed dead stood mourning, and narrated each their grief.'

[Od. 11. 541-42.]
'I myself saw an immortal god who stood quite close to Odysseus, and was exactly like Mentor in all things.'

'But they fenced round Hector, good at the battle-cry, and his companions, both as many as stood off behind him, and did not fight, and as many as fought in the battle near the swift ships.'

'But it did not please at all the soul of great-hearted Aias to stand, where the other sons of the Achaeans stood aloof.'

'Then they no longer kept aloof for a long time.'

'But the spirit of Aias, son of Telamon, alone stood apart, still full of wrath for the victory.'
- 'And he (Aias) feared the strong defence of the proud Trojans, who stood round against him, both many and valiant, having spears (in their hands).'

- 'But she (i.e. Andromache) with her son and a fair-robed attendant took her stand upon a tower, both groaning and wailing."

- 'So thick did they stand one to another.'

- 'Thus thinking such things they stood one upon another.'

- 'And three binders stood hard by them.'

- 'The spirit of hapless Patroclus stood over me all the night, both concerning groaning and lamenting, and gave me charge each thing, and was marvellously like his very self.'
The pluperfects of some verbs of stretching and spreading are also used in a preterite sense:

τὸν μὲν οἷς ἀμφίκολος φυλῷ καρδίθηκε φέρονσα, νῆματος ἄσχητοι ρεβυσμένον· αὐτάρ ἐκ' αὐτῷ ἡλαχάτη τετάνυστο ιοδυνής εἴρος ἡχοῦσα.  
[Od. 4.134-35.]

- 'This then the attendant Phylo brought and placed beside her, filled with finely spun thread; but upon it was laid the distaff laden with wool of violet colour.'

ἡ δ' αὐτοῦ τετάνυστο περὶ σχέλους γλαφυροτο ἁμαρίς ἡδόσω, τεσθῆλει δὲ σταφυλῆσαι.
[Od. 5.68-69.]

- 'And a youthful vine was spread there round the hollow cave and was richly laden with clusters of grapes.'

ἄγχε δὲ μὲν πολυάκεστος ἵμας ἀπελήν ὡς ὀνειρὴν, δὲ οἷς ἐκ' ἀνθερεμένος ἀκεθὺς τέθατο τριψαλεῖς.  
[Il. 3.371-72.]

- 'And he (Paris) was choked beneath his tender neck by the richly-broidered strap that was stretched beneath his chin to hold his helm.'

ὡς μὲν τῶν ἐπὶ Ιπά μάχη τέσσατο κτίσιμός τε,  
[Il. 12.436 = 15.413.]

- 'So their fight and battle was strained evenly: quality.'

"Αψ δ' ἐπὶ πατρόχλῳ τέσσατο κρατηρῆς διμυγη ἀργάλην πολυδακρυς, ἐγείρε δὲ νεκχος Ἀθηνη οὐρανόθεν καταβάεις."  
[Il. 17.543-45.]
- 'But again over Patroclus was strained a stout contest, grievous and most tearful, and Athene, descending from heaven, roused the strife.'

\[\text{ἐπὶ δὲ πτέλεμος τέτατο ὀφιν ἀγριος ἦστε καρ, [II.17.736-37.]}\]

- 'And against them a conflict was strained, fierce as fire.'

\[\text{ὡς τῷ γ’ ἐν κοινῇ καὶ παρ’ ἀλλήλοις τετάτον [II.4.536.]}\]

- 'Thus the two lay stretched in the dust each by the other.'

\[\text{κολλοὶ γὰρ Τρῶν καὶ ‘Ἀχαῖοι ἦματι κεῖνω κρηνέες ἐν κοινῇ καὶ παρ’ ἀλλήλοις τετάντων. [II.4.543-44.]}\]

- 'For many of the Trojans and of the Achaeans alike were stretched on that day one by the other’s side with faces in the dust.'

\[\text{τῇ ὅσι ὠφεν τελεμόνε περὶ στῆθεσι τέτασθην, ἢ τοῖ δ’ μὲν οἰκέος, δ’ ὡς φασιδόν ἀργυρόφλου. [II.14.404-05.]}\]

- 'Where the two belts were stretched across his breast, that one of his shield and the other of his silver studded sword.'

\[\text{‘ὡς ἀρα φευνῆσος εἰρύσσατο φάσιγανοι δὲς, τὸ οῖ δ’ ἀπὸ λυκόφην τέτατο μέγα τε στήραρην τε, [II.22.306-07.]}\]

- 'So saying he (Hector) drew his sharp sword that hung beside his flank, a great and stout sword.'

\[\text{τοτοῦ δ’ ἀπὸ νύσσῃς τέτατο ὀρδόνος. [II.23.758.]}\]
- 'And to them the course was stretched from the starting point.'

τῆς δὲ πανημερῆς τέτατ' ἤστα κοντοκοροδοσίς·

[Od. 11.11.]

- 'All the day long, passing over the sea, her sails were stretched tight.'

πολέσιν ὁ' ἐντοσθεν ἡμᾶιν ἐντεκτατο στερεῶς, ἐκτοσθε δὲ λευκοὶ δόντες ἀργιδόντος ὑὸς θαμέες ἔχον ἐνθα καὶ ἐνθα ἐμ καὶ ἐκπεσμένως, μέσῳ δ' ἐνὶ πτελος ἀρήρειν. [Π.10.262-65.]

- 'And it (i.e. helm) was stretched with many things strongly within, while without the white teeth of a boar of gleaming tusks were set thick on this side and that, well and cunningly, and within was fixed a woollen cap.'

§ 408. In the following passage, the pluperfect of πετάνυμμι may suggest the suddenness of an action:

ὅς ἡμα oτ εἰκόνει ἐκπεστατο δεξιὸδ δρυις,

[Π.13.821 = Od. 15.160 = 525.]

- 'Then as he was speaking, a bird flew over him (all of a sudden) on the right hand.'

κέπτατο δ' ἀγή

ἡλιού δεξετα, νέφος δ' οὗ φαλνετο κάσης

γαλης ὦδ' ὄρεων.

[Π.17.371-73.]
- 'And the pleasing brightness of the sun was spread over them, and a cloud did not appear on all the earth and the mountains.'

§ 409.

Some verbs of becoming and growing also show a preterite sense:

χλυνομαι:

η μαν άμφωτεροιεν διμν γέμος ἦτο τα πάτερα, ἀλλὰ Ζεὺς πρῶτος γεγόνει και πλεῖονα ἤδη.

[I. 13. 354-55.]

- 'They were indeed both the same stock and one fatherhood, but Zeus was born first and knew more things.'

φθω:

tου κέρα ἐκ κεφαλῆς ἐναυδενάωρα πεφθαεί,
καὶ τα μδν δακῆσας κεραζόδος ἴρας τέκτων,
καὶ ὡς εἴν θειήνας χρυσήν ἐκάθηκε κοράνη.

[I. 4. 109-11.]

- 'From its head the horns grew to a length of sixteen palms; the worker in horn had wrought them and fitted together, and skillfully polished the whole and put on a golden tiara.'

Here ζεφθαει describes a single action in the past, while the sentence containing the two aorists ηρας and ἐκάθηκε is altogether a separate statement made on the basis of the previous one.

καλοῦσα κτελέσαι το και λέσαι ἄδε μυρίκαι,
καλέστω δό λυτός τ' ἄδε ἄρσον ἄδε κύσιειρον,
tα κερὶ καλα βδεερα ἄλις πολύμολο πεφθαεῖ.

[I. 21. 350-52.]
- 'The elm trees and the willows and the tamarisks were burned, and the lotus and the rushes and the reeds that grew abundantly round the beautiful streams of the river were also burned.'

\[ \text{Od. 5.63-64.} \]

- 'But a tall verdant wood grew round about the cave, both alder and poplar and sweet-smelling cypress ...'

But in the following passage the pluperfect is used in a subordinate clause along with the imperfect and aorist. The imperfect is employed as a 'descriptive tense', while the aorist is used as a 'narrative tense'. The pluperfect suggests the completion of an action already performed before the actions expressed by the other two tenses; e.g.:

\[ \text{Od. 5.237-42.} \]

- 'And she (i.e. the nymph) took the lead in the way to the borders of the island where tall trees grew abundantly, both alder and poplar, and there were firs stretching to heaven, long dry and well-seasoned, which would float for him lightly; but when she had shown him where the tall trees grew abundantly, Calypso, the beautiful of goddesses went back to her house.'
The pluperfect of ἀμφιβαλω, in the following, denotes that the god forsook the city on its fall (Cf. Od. 9. 40, 165) and it indicates a remote past action. The perfect indicative of this verb is used with present meaning (Cf. Il. 1. 37, § 254.), and so the pluperfect is used with past meaning:

οὐδὲν ἐγὼ κρίνας ἐτάρων ἐν ὀυκαλὸς ἀρστός ἔνυ. οὐδ' αἰγεαν ἀθάν ἐχων μέλανος οὐνον ἡδές, ὃν μοι ἐουκε ἱάρων, Ἐυάγθους νῦς, ἦρετ 'Ἀπάλλωνος, ὁς Ἰσμαρον ἀμφιβεβήκει, οἴνεσά μίν συν παλίτε περισχόμεθον ἥδε γυναικεῖς ἀξιονον.

[Od. 9. 195-200.]

- '...... who presided over Ismarus......'

Here the imperfect, aorist and the pluperfect are employed to describe different grades of action. The imperfect ἐχων is used in a descriptive past, while the aorists (ἐκάστοι χρήσθησα) are used in a narrative sense. ἀμφιβεβήκει refers back to the time before the destruction of Ismarus, i.e., an event that happened in the past and was completed also.

Similarly in

ὅμος ὦ ἢλιος μέσον οὐρανόν ἀμφιμεθεῖς, καὶ τότε ἦν ἀράδεια πατήρ ἐπίπευε τάλαντα.

[Il. 8. 68-69.]

- 'When the sun had reached the mid-heaven, (then) indeed the father lifted on high his golden scales.'
§ 411. So also the pluperfect of ἔφθω:

ἀλ' ἔστε ἐκλάθαι ἐγρήνυτο κάσα στιβαρὰς ἀραυτὰς,
οἰκλέδαις ψηλάς" [II. 12. 454-55.]

- 'Which, indeed, protected the gates, strongly and closely fitted, double-folding and lofty.'

§ 412. Below are given some miscellaneous verbs, the pluperfects of which are used in a preterite sense:

ἄγεσθω:

ἀλ' ὅτε ὅ ἢ ἃ ἔκακον δεὶ εὔαρκὸς Μενέλαος
βλήμενος ἦν, κερὶ ὅ ὁ ἀπὸ τὸν ἄγιγέμαθ' δόσοι ἀριστοὶ
κυκλάδα', ὃ ὅ ἄν μεδόσοι σαρκόστατο λαθεὸς φῶς,
ἀθτικὰ ὅ ἅν ἀγωτίτας ἀρηρότας ἐλκεῖν δύστόν' [II. 4. 210-13.]

- 'But indeed they came where the fair-haired Menelaus was wounded, and round him were assembled in a circle, whosoever were the best among the Chieftains; the godlike hero was standing in the midst of them, and then immediately he drew the arrow from the well-fitted belt.'

"Ὡς οἱ μὲν ἀδής ἑνὸν ἀγγέρατ'" [II. 20. 13.]

- 'Thus they (i.e. gods) were gathered within the house of Zeus.'

τὰς ὅ Διὸ ἐκείνη ἐγγυὴ Ἀγαμέμνονος Ἀτρεδάο
ἀνεμένη. κερὶ Δ ἀλλαὶ ἀγγέραθ', δόσοι ἢ ἢ
ἀθτὶ ἄν Ἀγάμελθοι θάνον καὶ πτώμαν ἐκέστων
[Od. 11. 387-89 = 21. 20-22.]
Then came the soul of Agamemnon, son of Atreus, sorrowing; and round about him other (souls) were congregated, as many as died with him in the house of Aegisthus, and met their fate.

And a great din arose.'

And the noise arose over the whole wall.'

Now all the day a great contest of severe strife arose (or raged).
- 'And around him a battle waxed (lit. arose) wild.'

\[ \text{ἐπὶ} \ \text{ὁ} \ \text{ἄνηρ} \ \text{ἐσθλὸς} \ \text{δρόμει}. \ [\text{Il. 23.112.}] \]

- 'And thereover arose (i.e. watched) a man of valour (i.e. Meriones).'

\[ \text{τῶν} \ \text{ὅς} \ \text{στονακῆ} \ \text{κατὰ} \ \text{δύματ} \ \text{δρόμει}. \ [\text{Il. 24.512.}] \]

- 'And the sound of their moaning went up (lit. arose) through the house.'

\[ \text{δρόμει} \ \text{ὅς} \ \text{oμανθήθη} \ \text{νῦξ}. \ [\text{Od. 5.294 = 9.69 = 12.315.}] \]

- 'And night arose from heaven.'

Here the pluperfect shows the abrupt arrival of the darkness.

\[ \text{κυρροὶ} \ \text{ὅς} \ \text{ἐπελήκουσ} \ \text{ἐλλοι} \ \text{ἐστεότες} \ \text{κατὰ} \ \text{ἀγένα}, \ \text{πολὺς} \ \text{ὅς} \ \text{θὰ} \ \text{κόμπος} \ \text{δρόμει}. \ [\text{Od. 8.379-80.}] \]

- 'And the other youths beat time, and stood by the lists, and a loud din uprose gradually.'

Here δρόμει is to be connected with ὁπὸ to give the effect of the slow rising of the sound: "rose gradually."

\[ \text{βάλλοιν} \ \text{ἀφαρ} \ \text{ὅς} \ \text{καὶδὲς} \ \text{κόναβος} \ \text{κατὰ} \ \text{νῆς} \ \text{δρόμει}. \ [\text{Od. 10.122.}] \]

- 'They bombarded them with stones; and immediately a miserable sound came over all the ships.'
Here the pluperfect suggests the suddenness of the disaster.

αὕτω δὲ γ’ ὡς ἄσσασε τιταγνόμενος, κατὰ δὲ ἠρήν ἔρρεεν ἐκ μελέων, κοινὴ δὲ ἐκ πρατός ὅρφει.

[Od. 11. 599-600.]

- 'But he, striving, thrust it back again, and sweat flowed down from his limbs and dust rose up from his head.'

βοῇ δὲ ἔκ πάντον ὅρφει
θεσποσίη, ὅκδ ὑ ἐρήμος ἔλλαβε πάντας Ἀχαίοῖς.

[Od. 24. 48-49.]

- 'And a dreadful cry arose all over the sea, and a trembling seized all the Achaeans.'

Here an emphatic sense is perhaps produced by alliteration with π which helps to create the atmosphere of a loud noise.

κεφθώ:

Κύκλωψ, τῇ, πλε οἶκον, ἐπεὶ φάγες ἀνόρμια κρέα,
διὸ εἰδὸς οἶδ' ὁ ποτῶν τὸδε νηθος ἐγκεκαθεί
ἡμετέρῃ.

[Od. 9. 347-49.]

- 'Cyclops, take and drink wine, since you have eaten men’s flesh, that you may know what kind of drink this was that our ship stored (or contained).'

ξυρνώ:

ἄλλι' ὦ πῶς ἔτι εἶχε' σάχεσσι γὰρ ἔρξατο πάντῃ
δοστάτες περὶ Πατρόκλῳ, κρᾶ ὑ ἔφλε βατ' ἔχοντο.

[II. 17. 354-55.]
- 'But in no way he was able to do more; for they were fenced round on all sides with shields, standing round Patroclus, and before them they held their spears.'

λέεικοι:

tos de kai amphiorganyes alochof fulakho eleneikto
kai odhos himetelis.

[II. 2. 700-01.]

- 'His wife, her two cheeks torn in wailing, was left in Phylace, and his house half-finished.'

Τυδεθό μεν οδη μενεπτόλεμος θρασυμῆς
φόρον αμφηκες - τὸ δ’ εἶναι παρὰ νησὶ λέεικτο -
καὶ σάκος.

[II. 10. 255-57.]

- 'To Tydeus' son Thrasymedes, staunch in fight, gave a doubled-edged sword - for his own was left by his ship - and a shield.'

βη δ’ λέναι παρὰ τε κλίσιας καὶ νησὶ Αχαιων
ολοσθενος οδη μακρὸν, τὸ δ’ κλισθηφι λέεικτο.

[II. 13. 167-68.]

- 'And he set out to go along the huts and the ships of the Achaeans to fetch him a long spear which had been left by him in his tent.'

τὸσο δ’ ἀνευθεν δοσοπτηρ μέγ’ άμελομον
νησοῦν ἢ πι γλαφυρῆσιν ἢγῳ μεταπιστε λελειμήν, ὡς τοι χοδνατ’ ἐλύσα.

[II. 22. 333-35.]

- 'But I, an avenger of him, was left behind much better at the hollow even I, that ships, whas have loosed your knees.'

απᾶρ τὰ πρόσ τα καὶ ἐς ὀδοκουρα λέεικτο.

[II. 23. 523-24.]
- 'Though at first he (Menelaus) was left behind in the cast of a quoit, but he quickly caught him up.'

though τοτε ξηρυκα προσδεφη κολομητις ὀδυσσεός,
μαρτου ἀποκροταμών, επὶ δὲ κλετον ἐλέεικτο;
ἀργιδοντος ὅς, θαλεὶς δ' ἐν ἀμφὶς ἁλοιφή:
[Od. 8. 474-76.]

- 'Then indeed Odysseus, of many wiles, said to the herald, for he had cut off a portion of the chin of a white-toothed bear, whereon a larger portion was left, and there was rich fat on either side.'

οδοθε μὲν λύρυλοχος κοληματάρα γνῃ λέεικτο,
ἀλίξεις ἐπετ' ἐδείσεν γὰρ ἐμήν ἀκαγίλλον ἐνιδίην.
[Od. 10. 447-48.]

- 'Eurylochus was not left beside the hollow ship, but he went with us, for he feared my terrible rebuke.'

"ος δ' μὲν αὕτη λέεικτο, ταθεὶς δλοφι ἐνι δἐσμῷ
[Od. 22. 200.]

- 'Thus he was left there, stretched in a dreadful bond.'

μέσοιον:

ος γὰρ καντὼν ἦν διὰς θρόος ὁδὲ ξα γῆρως,
ἀλλὰ γῆρας ἐεείκτο, κολοκυττοῦ δ' ἄδαν ἄνδρες.
[Il. 4. 437-38.]

- 'For there was not the same cry of all, nor one voice, but their tongues (or languages) were mingled, and they were men from many lands.'

καλῆω:

δ' εἰλὰν τάφροι διάσοντο· τοι δ' ἐμ' ἐξοντο
Ἀργείων βασιλείας, δοσι τεκλήκατο βουλήν.
[Il. 10. 194-95.]
- 'Thus speaking he leaped through the trench and there followed with him the Kings of the Argives, as many as had been called to the council.'

δέχουμαι:

ἐλλ' ἀλεξὶ τινα φῶτα μέγαν καὶ καλὸν ἔδειγμην ἐνθὸδ' ἐλεσσότατο, μεγάλην ἐπιειμένου ἀληθῆν. [Od. 9. 513-14.]

- 'But I always looked for some tall and noble man to come here, clad in mighty strength.'

ἐνθὴν γὰρ μὴν ἔδειγμην πρῶτον φανετόθατο ἐκτὸς θηραίαν, ἢ μοι φέρε πημ' ἐπαροίνων. [Od. 12. 230-31.]

- 'For thence I thought that Scylla of the rock would first be seen, who was to bring woe to my companions.'

δ' ὃς με πρὸφρων ἐκέεκτο, [Il. 9. 480.]

- 'And he (i.e. Peleus) received me willingly.'

δ' ὃς οἶ πρὸφρων ἐκέεκτο. [Od. 2. 387.]

- 'And he (i.e. Noeman) gladly received her (i.e. Athene).'

δ' μήν πρὸφρων ἐκέεκτο. [Od. 20. 372 = 23. 314.]

- 'Who (i.e. Piraeus) received him gladly.'

χαρᾷ δ' ὀδυσσεύς δττί μὴν ὡς ἐκέεκτο, ἐπος τ' ἐφατ' ἐκ τ' ὀνδμακή. [Od. 14. 51-52.]

- 'And Odysseus rejoiced that he had given him such welcome, and he spoke a word, and addressed him.'
- 'For still now calamity awaited me.'

§ 413. As was said above (§ 342), most of the Sanskrit pluperfects are used in the sense of the aorist, i.e. they narrate past (completed) actions. In other words, they signify something past which is viewed as completed with reference to the present. And in this respect, they correspond to the Greek pluperfects used as the simple preterite. Some of the examples of this category are given below:

káste mātāram vidhāvāṃ acakrac chayūm kās tvām ājighāṁ sac cārantam /
kāste devō ádhī mārdīkā āsīd yāt prāksināṃ pitāram pādagṛhya //

[RV. 4.18.12.]

- 'Who (was he who) made your mother a widow? Who sought to slay you, sleeping or waking? What god was more gracious than you, when you had slain the father, having seized him by the foot?'

esa śa nāvyam āyur dādhānā gudhāvī támo jyótiḥ saḥ abodhi /
ágra eti yuvatīr áhrayānā prācikitat sūryam yajñām aṇīm //

[RV. 7.80.2.]

- 'Giving fresh life after having hid the darkness, this Dawn has wakened there with a new born lustre. Youthful and unrestrained she comes forward in front of the Sun; she has turned thoughts to the Sun, sacrifice and fire.'

esa suvānāḥ pārī sōmah pavītre sārgo nā srstō adadhāvad ārvā /
tigmē sīsāno mahīṣo nā sīnge gā gavyāṃ nabhī śūro nā sātvā //

[RV. 9.87.7.]
- This Soma, pressed into the cleansing filter, has run like a courser as it were, a host let loose; (he has run) like a strong bull who whets his horns sharp-pointed, like a brave warrior in the fray for cattle.'

Kakárdave vṛśabhé yuktá āśid ávāvacit sārathir asya keśi /
dudher yuktásya drávataḥ sahānasa rcchánti smá nispádo mudgalānīm //

[RV.10.102.6.]

- 'For the destruction of the enemy that bull was yoked; Kesi, the charioteer, urged him on with shouting; while running swiftly with the car, his lifted heels pressed close on Mudgalānī.'

Yad devā yátayo yathā bhuvannāyaśpinvata /
ātārā samudrā ā gūhāmā śuryam ajabhartana //

[RV.10.72.7.]

- 'O you Gods, when you, like Yatis, caused all existing things to grow, (then) you brought Śūrya forward, who was lying hidden in the ocean.'

Ubhā' jigyathur nā pārā jayethe nā pārā jigye kataracanāinoh /
indrasca visño yad apasprdhethām tredhā sahásram vi tād airayethām //

[RV.6.69.8.]

- 'You two have won, you have never been won; either of the two has never been vanquished. O Indra and Viṣṇu, when you fought the battle, (you) contended with three divisions (of the world).'</n

Ya ime rōdasi ubhe'ahām āndram atuṣṭavam /
visvāmitrasya raksati brāhmaṇaṁ bhāratam jānam //

[RV.3.53.12.]
'I, sustainer of the earth and heaven, praised Indra. This prayer of Visvāmitra protects the race of Bharata':

tvām sadyō apibo jāta indra mādāya somaṃ parame vyōman /
yādha dyāvāprthi vī śīr áhābhavaḥ pūrvyaḥ kārūdhāyāḥ //

[RV.3.32.10.]

'O Indra, as soon as you were born in highest heaven, you drank Soma to please you; and when you had entered heaven and earth, you were the first supporter of the creator.'

Other examples can also be cited in a similar way.
CHAPTER SEVEN

The Perfect Initiative
Chapter VII. The Perfect Infinitive

1. The perfect infinitive as a verbal category.

§ 414. In its origin the infinitive is the petrified case of a substantive of abstract meaning, but in many instances it is closely united with the verb. And hence the infinitive is in part a substantive and in part a verb. As the function of a verb, the infinitive agrees in its power of denoting different times and of being formed from all the voices. The meaning of the infinitive (such as, ability - inability, permissibility - possibility, apprehension - warning, etc., which are tacitly based on the assumption that the infinitive was originally a dative-locative) does not in any way affect its aspectual usage as a verb. In other words, it can express different stages of action, such as, progressive, durative, momentary, completed etc. Although the infinitive is used very extensively in Greek, the perfect infinitive does not occur very often in Homer. It is formed from some 27 verbs occurring in over 60 places. The choice of perfect infinitive depends upon the writer's desire to express the action. Aspectually, therefore, the perfect infinitive in Homer agrees with the perfect indicative except in a few points and signifies the following categories: a) those which signify past action, b) those which are resultative, c) those which describe the present or future state of affairs, and d) some of those are used imperatively.
In one or two cases the future perfect infinitive is used.

2. The perfect infinitive expressing past actions.

§ 415. With regard to the infinitive expressing past action which is finished at the time of the leading verb, mention may be made of \( \text{προτετύχθα} \) which occurs in the following two passages:

\[ \text{ἄλλα τὰ μὲν προτετύχθα} \text{ ἔσομεν, οὔδ' ἂρα πώς ἦν ἀσπερχὲς κεχολωθά} \text{ ἐνὶ φρεσιν' \[Π.16.60-61.\] \n
- 'But let us grant that this is over and done with. Surely it was not right to be furiously angry in mind.'

The force of \( \text{πρὸ} \) may be as 'past and done with' i.e. with regard to these things as 'gone on their way', 'put them out of our minds', 'let bygones be bygones.' \( \text{ἔσομεν} \) is a short vowel subjunctive in jussive sense.

\[ \text{ἄλλα τὰ μὲν προτετύχθα} \text{ ἔσομεν ἀχνυμενὸς περ, θυμὸν ἐνὶ στήθεσι φίλον δαμάσαντες ἄναγκη} \[Π.18.112-113 = 19.65-66.\]

- 'But let us grant that this is over and done with for all our pain, subduing by force our soul in our breast.'

§ 416. But after certain verbs, such as, thinking, saying etc. the perfect infinitive sometimes contains a positive force, and, in consequence of this force, the perfect infinitive gets a stronger of the meaning and positive achievement of an action as if already done;

\[ \text{e.g.} \]
aútār ἐπὶν ἡμέας ἔλη ποτὶ δώματ' ἀφίχθαι,
καὶ τότε Φαεκίων ἔμεν ἐς πόλιν ἣδ' ἐρέσθαι
dώματα πατρὸς ἐμοῦ μεγαλήτωρος Ἀλκινώοι.

[Od. 6.297-99.]

- 'But when you think that we must have reached home (then)
go up to the city of the Phaeacians and ask for the house of my
father, broad-hearted Alcinoüs.'

§ 417. Similarly πεφόθαι in connection with a negative
statement refers in the following passage to a past action:

εἶν δ', ὅς τις ἐταῖρος ἀπαγγέλλει τάχιστα
Πηλείδη, ἐπεὶ οὐ μὴν ἵπποις ἔκεισί τοῖς
σλωμαί οὐκέ πεφόθαι
λυγρῆς ἀγγελίας, ὅτι οἱ φίλοι οὐλεθ' ἐταῖρος.

[II. 17.640-42.]

- 'And would there were some comrades to carry tidings quickly
to the son of Peleus, for I think that he has not heard the sad
news that his dear companion is slain.'

§ 418. But in the following instance πεφόθαι in conjunction
with αἱθὲ .... ὕψελετε expresses a wish in reference to
the past:

αἱθὲ ἄμα πάντες
"Εκτορὸς ὕψελετ' ἀντὶ θοῦς ἐπὶ νυσὶ πεφόθαι.

[II. 24.253-54.]

- 'Would that you all together instead of Hector, had been slain at
the swift ships.'
3. The Perfect Infinitive in a Resultative sense.

§ 419. In three instances the perfect infinitive shows a resultative sense. In the following, a contrast is shown by the aorist and the perfect infinitive both being formed from the same root διδασκω. The aorist describes an earlier event (narrative) simply as it happened, while the perfect infinitive shows a later resultative action: "which they say you know as a result of being taught by Achilles":

\[\text{Ἀλλ' ἔμε μὲν σὺ σάωσον ἄγων ἐπὶ νῆα μέλαιναν,} \]
\[\text{μηροῦ δ' ἐκταμ' διστόν, ἀπ' αὐτοῦ δ' αἰμα κελαινόν} \]
\[\text{νὲς ὑδατὶ λιαρφ, ἐπὶ δ' ἦπια φάρμακα πᾶσε} \]
\[\text{ἐσέλα, τά σε προτε φαίνν Ἀχιλῆς δεδιδάχθαι,} \]
\[\text{ὅν ἔλωρν ἐδίδαξε, δικαίοτατος Κενταύρων.} \]

[Π.11.828-32.]

- 'But save me and lead me to my black ship, and cut the arrow out of my thigh, and wash away the black blood from it with warm water, and spread over it the good smoothing drugs, which they say, that you have learned from Achilles, whom Cheiron taught, the most righteous of the Centaurs.'
§ 420. In the following too ἐλείφαί expresses a resultative sense:

ὅ μοι ἐγὼ πανάποτος, ἐπεὶ τέκον ὑλας ἄριστος
Τροϊ ἐν εὔρεσι, τῶν δ' οὐ τινά φημι ἐλείφαί.

[II. 24. 255-56.]

- 'Woe is me, I am all ill-fated, since I have begotten sons the best in the wide land of Troy, but none of them are left for me to claim.'

4. The perfect infinitive in a present sense.

§ 421. In some cases the perfect infinitive is similar to those examples of the perfect indicative which denote present action. In this respect, the perfect infinitive is, like the perfect indicative, intensive and resultative, and is used to denote a present or future state of affairs. When it shows an intensive meaning, the emphasis is laid on the aim of the action to be completed, particularly where it is used as a necessary condition for the performance of another action. These uses of the perfect infinitive are either predicative or completive, related to the logical subject or object, or they are used in indirect discourse. The following examples will demonstrate the case in point.

(1) Intensive

§ 422. In the following κεκλῆθαί emphasizes the performance of a completed action depending on ἄπωλεμεναί, which expresses an instantaneous action:
- 'But come, I will give you one of the youthful Graces to espouse
and to be called your wife, even Pasithea, whom you ever desire
for your days.'

§ 42.3. Other examples are to be construed in the same way:

γεγωνέμεν:

στὴ δὲ ἔπε μανίσσας μεγακότεεν ἦν μελανη,

καὶ ἐν μεσοστῷ ἱσκε, γεγωνέμεν ἀμφότερως.

- 'And he (Agamemnon) stood at the black huge ship of Odysseus
which was in the middle so that a voice could be heard (lit. to get
his voice heard) to either end.'

Here γεγωνέμεν can be considered as an infinitive of
consequence after ἐν μεσοστῷ ἱσκε, "so that one could
shout from it and be heard."

μεμνήσθαι:

δὸςοι δ' ἐν πολέμῳ περὶ στυγεροῦ λέσκων,

μεμνήσθαι πάσιν καὶ ἑορτῶς, διὸ ζητήθη ἦν μᾶλλον

ἀνδράς δυσμενέσσι μαχώμεθα νωλεμές αἰεὶ,

ἐσσάμενοι χροῇ χαλκὸν ἀτελέα.

- 'But as many as are left (alive) from the hateful war must take
thought of drinking and eating, so that we may fight still more
ever relentlessly with our foes having the unyielding bronze on our body.'
‘And the gods always wished that men should be mindful of their commands.’

τοῦ ποτὲ μεμνησθέαν άξομαι ἐν περί ἀνεύρφ.

‘Which I think I shall ever remember even in my dreams.’

ἀνάχασθαι:

审议 γάρ Πηληγά γ’ ἄξομαι ἢ κατὰ πάμπαν
tεθνάμεν, ἢ ποὺ τυτεθὸν ἐπὶ ζώοντ’ ἀνάχασθαι
γῇ δὲ τε στυγερῷ καὶ ἐμὴν ποτιδέγμενον ἀεὶ
λυγρὴν ἀγγελίην, ἢτ’ ἀποφθιμένου πῦθεται.

‘For I think that either Peleus must be already dead and gone,
or else haply he is still alive feebly (and) is sore distressed with
painful old age, and waiting even for bitter news of me, when he
shall hear that I am dead.’

Εὐδελς, Πηνελόπεια, φίλων τετιμένη ἡτορ;
οὐ μὲν σ’ οὔδε ἔωςι θεοὶ βεῖα ζώοντες
κλαίειν οὔτ’ ἀνάχασθαι, ἐπεὶ ἐτ’ ἐξι νόστιμος ἔστι
οὗς παις’ οὐ μὲν γὰρ τι θεοὶς ἀληθημένως ἔστι.

‘Do you sleep, Penelope, with your heart aggrieved? No, the
gods, living easily, do not suffer you to weep nor to be afflicted,
seeing that your son is yet to return; for he is not at all a sinner
to the gods.’

The perfect infinitive, πεκυνθοθαλ, in Ili. 23.377; 440; Od. 10.495;
23.210, is intensive: "to be of very sound understanding", "to be very
wise."
δειλόμενι:

δε με θεοὺς κέλευς η δειλόμεν ε ἄλεσθαι.

[Od. 9. 274.]

- 'Who (you) bid me either to fear or to shun the gods.'

In this example the perfect infinitive expresses the present state of affairs, while the aorist infinitive is used to express an instantaneous action.

ἡτινά ποι ὅλον ἄλλον ὀλεαί· οὐδὲ τὸ σε χρή
deilómen· ἡδη γὰρ τοι ἀπώμοια καρτερὸν ὄρκον.

[Od. 10. 380-81.]

- 'Do you indeed think (that) there is some other guile? Nay, you must not in any case be afraid, for I have already sworn you a strong oath not to do any harm.'

ceruouthai:

πάρ ὃ ἢρ' ἑν καὶ ἀδιόδος ἀνήρ, ὃ πόλλ' ἐπέτελλεν
'Atrelpoic Tropinóe kūn eiruvóthai ákouitn.

[Od. 3. 267-68.]

- 'Moreover there was with her a minstrel, whom the son of Atreus, going to Troy, gave many injunctions to have a care of his wife.'

μαία φίλη, καλεσκόν σε δεῖν αἰειγενετάδων
δήνα eiruvóthai, μὴν περ πολυδριν ἕοφαν.

[Od. 23. 81-82.]

- 'Dear nurse, it is very hard for you to protect the designs of the everlasting gods, however wise you are.'
σχέτλη, οὔδ' ἔτη πάσιος οὐ κοινιόδοον ἐσπρομανυ μέγα δύμα διαμπέρες, εἶπος έκοιτο.

[Od. 23. 150–51.]

⁻ Wretched woman, she had not the heart (or courage) to keep the great house of her wedded husband continually till his coming.

§ 424. With ἀλάλησθαι, the perfect infinitive gives an intensive meaning and the frequentative sense as well (Cf. the examples of the perfect indicative § 175); e.g.:

οὔδέ τι σε κρήνα πόντον ἐπ' ἀτρύγητον κακὰ πάσχειν οὔδ' ἀλάλησθαι.

[Od. 2. 369–70.]

⁻ You have no need to suffer evils over the deep sea and go wandering (hopelessly).

ἀλλ' αὐτῶς διὰ νύκτα θοήν ἀλάλησθαι ἄνγας, νῆσου ἀποπλαγχέντας, ἐν ἡροειδεῖ πόντῳ.

[Od. 12. 284–85.]

⁻ But you command us thus as we are to go on wandering through the swift night, driven away from the island over the misty deep.

τῶν ὑπαλευάμενος θάνατον καὶ κηρα μέλαναν φεῦγω, ἐπεὶ νῦ μοι αἶσα κατ' ἀνθρώπους ἀλάλησθαι.

[Od. 15. 275–76.]

⁻ It is to shun death and black fate at their hands that I flee, since it is my lot yet to go on wandering among men.

ἐπεὶ καὶ κείνον δὲν τοιάδε λαίψε' ἔχοντα κατ' ἀνθρώπους ἀλάλησθαι.

[Od. 20. 205–96.]
- 'For I think that he (Odysseus), too, is clothed in such rags, and goes on wandering among men.'

§ 425. In ἐκνεγαμέν the preverb ἐκ and the perfect inflection together give emphasis: "that he is the true son of", "he is indeed the son of ...."; e.g.:

Αἰνείας ο’ υἱὸς μεγαλήτερος Ἀγχάλαο εὐχεταί ἐκνεγάμεν, μήτηρ δὲ οὐ ἔστ’ Ἀφροδίτη.

[II. 5. 247-48.]

- 'And Aeneas indeed boasts himself to be the son of a great-hearted Anchises, his mother is Aphrodite.'

καὶ δὲ σὲ φασὶ Αἰνείας κόσμης Ἀφροδίτης ἐκνεγάμεν, κείνος δὲ χερελόνος ἐκ θεοῦ ἔστιν.

[II. 20. 105-06.]

- 'And you too, people say, are true sons of Aphrodite, daughter of Zeus, but he is born from an inferior deity.'

αὐτάρ ἐγών υἱὸς μεγαλήτερος Ἀγχάλαο εὐχομαι ἐκνεγάμεν, μήτηρ δὲ μοι ἔστ’ Ἀφροδίτη.

[II. 20. 208-09.]

- 'But for me, I boast that I am indeed the son of great-hearted Anchises, and my mother is Aphrodite.'

§ 426. Owing to its association with χρή and ἀνάγκη, the perfect infinitive of τὰλὼ in the following is emphatic. The emphasis is placed on the 'directness' of the situation in which an immediate response is demanded; e.g.;
- 'But the gods have woven for me no such happiness, for me or for my father; but now I must in any case endure it.'

Here ἔτελάμεν, in association with νῦν, is present and emphatic - "will have to endure." But in the other two instances, the subject being in the second person, the sense of imperative may be produced by χρῆ and ἀνάγκη; e.g.:

καὶ οὖν σοι τοίδ' ἔδωκε, σὲ δὲ χρῆ ἔτελαμεν ἡμῖν.

- 'And, perhaps, he has given these to you, and you must endure them in any case.'

οὖ δὲ ἔτελαμεν καὶ ἀνάγκη,

- 'But you do endure (them) even by necessity ...'

(ii) Stative

§ 427. Like the perfect indicative, the perfect infinitive of ἑνήσκω also refers to a state; e.g.:

εἰ δὲ μοι αἰσχρ

τεθνάμεναι παρὰ νησίν Ἀχαϊῶν χαλκοχαλάκτων,

βοῦλομαι.

- 'But if it is my fate to lie dead by the ships of the brazen-coated Achaeans, so would I have it.'
Here the perfect infinitive expresses the speaker's state of mind - that of being dead.

εἰ δ' αὖ μὲ πληθὺ βαλαβατο μοῦνον ἔόντα, 
βουλεύσεσθαι ἔν ἐμοὶ κατακτάμενος μεγάλοις 
τεθνάμεν ἢ τάδε γ' αλῖν δεικέα έργ' ὃρᾶσθαι,
[Od.16.105-07 = 20.315-17.]

- 'But if they should overcome me, being alone, by their numbers,
I would rather lie slain in my own halls, than witness for ever 
these unseemly deeds, ......'

ἐπεὶ ἐν πολὺ φέρτερδυ έστι 
τεθνάμεν ἢ ζώντας ἀμαρτεῖν. 
[Od.21.154-55.]

- 'For it is much better to lie dead than to live after failure.'

A similar expression is found in II.19.335, for which see before § 423.

§ 428. τετενυχήθησαι 6 also in the following passage refers to the state, rather than an action:

αὐτὸς τ' ἀμφιβαλεῖμαι έδων, δῶσω δὲ συβατῆ 
καὶ τῷ σουκόλῳ ἄλλα τετενυχήθησαι γάρ ἀμεινον.
[Od.22.103-04.]

- And when I return I will arm myself, and will give (arms) to 
the swineherd and to the cowherd; for it is (indeed) better to be clad 
in full armour.'

Here the emphasis is on the net result produced by the action.

§ 429. In the following the perfect infinitive expresses purpose and 
aspiration towards the accomplishment of the total action. It also 
expresses a state, i.e. 'be in the state of wakefulness,' e.g.
"But speak (loudly) wherever you go, and command men to be awake.'

(iii) Present state of affairs.

§ 430. The perfect infinitive of τεθω and καλωμι is used in the following three instances after the verbs of thinking and saying in order to give the idea of a completed action:

'Even now I think that sorrow is wrought for Ares.'

'You indeed say that this is the worst thing among men.'

'Of these, they say, old man, you are pre-eminent both in wealth and in sons.'

§ 431. In the following, the perfect infinitive of έστημι is used with the aorist. In the former, emphasis is laid upon the completion of the action to be performed, where the aorist is normally used as a necessary condition for the achievement of another action:

σφων μεν τ' ἑπέσοκε μετὰ πρώτοιοιν ἐδόντας ἔσταμεν ἢδὲ μάχης καυστέρης ἀντιβολήσαι.
- 'It is fitting that you two should stand fast among the foremost and to take part in the fiery battle.'

Here are some further examples:

\[ \text{ἀλλ’ ἀγε δὴ πρὸφερε κρατερὸν μένος: οὐδὲ τι σε χρὴ ἐστάμεναι μέλεον σὺν τεύχεσιν, ἀλλὰ λῦ ἣ ἵππου.} \]

[Il. 10. 479-80.]

- 'But come now, put forward your mighty strength; for it does not behove you to stand idly with your weapons, and loose the horses.'

\[ \text{ός δὲ κ’ ἀριστεύσῃ χάρη ἔνι, τὸν δὲ μᾶλα χρεῶ ἐστάμεναι κρατερῶς, ἢ τ’ ἐβλητ’ ἢ τ’ ἐβαλ’ ἄλλον.} \]

[Il. 11. 409-10.]

- 'But whosoever is pre-eminent in fight, must by all means stand stubbornly, whether he be smitten, or whether he smite another.'

Here the perfect infinitive is used in an apodositic sentence, i.e.

\[ \text{τὸν δὲ ἀποσοσία το ὀς δὲ κ’}. \]

\[ \text{σφῶν δ’ ὅδε θεῶν τις ἐνὶ φρεσὶ πολησεῖν, αὐτὸ τ’ ἐστάμεναι κρατερῶς καὶ ἀνωγέμεν ἄλλους.} \]

[Il. 13. 55-56.]

- 'But here may one of the gods inspire you two to stand sturdily yourselves, and command others to do the like.'

\[ \text{τῶν ὑπὲρ ἐνθάδ’ ἐγὼ γοννάζομαι οὐ παρεόντων ἐστάμεναι κρατερῶς, μηδὲ τροπάδοθε φόβονδε.} \]

[Il. 15. 665-66.]

- 'For them, not being present here, I entreat (ὑμᾶς) to stand stoutly, and not to turn to flight.'
οὖδ' ἄρ' ἄλαντι μεγαλήτωρι ἤνδαιες θυμῷ ἔστάμεν, ἐνὸς περὶ ἄλλου ἀφεστασαν ὑλὲς Ἀχαίων.  
[II.15.674-75.]

- 'But it did not please the great-souled Alas in heart to stand where the rest of the sons of the Achaeans stood aloof.'

τρίποδας γὰρ ἔεικοσὶ πάντας ἔτευχεν ἔστάμενα τῷ τοίχῳ ἐυσταθέος μεγάρῳ.  
[II.18.373-74.]

- 'For he was making all the twenty tripods to stand around the wall of his well-built house.'

ἀτὰρ πελέκεας γε καὶ εἰ κ' εἰώμεν ἀπάντας ἔστάμεν.  
[Od.21.260-61.]

- 'What and if we should let the axes all stand as they are.'

The apodosis is left unspoken, and can be supplied as "εἰ κὲ"

- "well! what harm done."

§ 432. In the following, the perfect infinitive is used in a paratactic construction:

βῆ δ' ἱεὺς προθύρῳ, νεμεσομένη δ' ἐνὶ θυμῷ ξείνον δὴ ἄθρησκον ἔφεστάμεν.  
[Od.1.119-20.]

- 'Then he (Telemachus) went straight to the outer porch, for in his heart he considered it shameful that a stranger should stand at the gates for a long time.'

In the later hypotactic style the sentence would be - 'then he went ... because he was indignant ...'
But in the following the perfect infinitive is followed by

\[\text{τευχὲς ἔχων ὄμοιοιν, ἐφεστάμεναι καὶ ἀμύνειν ἄνδρας μυστήρας}.\]

[Od. 24. 380-81.]

- '... having arms on my shoulders to stand and to fight against
the suitors.'

This use of an infinitive is rare; it is normally followed by the
optative. Here both the infinitives - ἐφεστάμεναι καὶ ἀμύνειν - express the wish: "... might have stood against the Suitors and
resisted them." These two infinitives emphasize the old man's
eagerness.'

Like the former one, the expression παρεστάμεναι καὶ
ἀμύνειν also expresses the wish in the following two instances.

\[\text{θάρσει νῦν τοῖδν τοι ἀμοστήρα Κρονίων}
\text{ἐξ Ἰδῆς πρόθυμε παρεστάμεναι καὶ ἀμύνειν}.\]

[II. 15. 254-55.]

- 'Be now of good courage; the son of Cronos has sent forth a
mighty helper from Ida to stand by your side and to defend you.'

\[\text{τῷ κεν ἐγὼ γ’ ἔθελομι παρεστάμεναι καὶ ἀμύνειν}
\text{Πατρόκλῳ}.\]

[II. 17. 563-64.]

- 'In that case I should wish to stand by and (to) defend Patroclus.'

So too the following:

\[\text{τοιῇ γάρ οἱ πομψις ἁμ’ ἔρχεται, ἢν τε καὶ ἄλλοι}
\text{ἀνέρες ἥρθαντο παρεστάμεναι, δύναται γὰρ}
\text{Παλλᾶς Ἀθηναή}.\]

[Od. 4. 826-828.]
- 'For such a friend goes to guide him, when all men pray to stand by, for that she has the power - even Pallas Athene.'

μεμηριζε δ' ἑπείτα, δόξησε δέ οἱ κατὰ θυμὸν ἡδη γιγνώσκουσα παρεστάμεναι κεφαλῆς.

[Od. 20.93-94.]

- 'And then he pondered that she knew him and was standing by his head.'

§ 435. The perfect infinitive of ἑξίμω is on a par with the previous examples of the verb 'to stand'; e.g.:

Ἄλαντ', Ἀργεῖων ἡγητορε, καὶ Νενέλας,
ἡ τοι μὲν τὸν νεκρὸν ἐπιτράπεζ' οὐ περ ἀριστοί,
ἀμφ' αὐτῷ βεβάμεν καὶ ἀμθένεσθαι στῆχας ἄνδρῶν.

[ΙI. 17.508-10.]

- 'Ἀλαντες, leaders of the Argives, and Menelaus, indeed now, commit the dead to charge of those who are the best to stand firm about it and resist the rank of men.'

5. The Perfect Infinitive as an imperative.

§ 436. The perfect infinitive may, at times, act as an imperative expressing commands etc. As, for example, μεμνησθαί in the following (for the other uses see § 423), where it is used imperatively:

μεμνησθαί πατρὸς καὶ μητέρος ἐν μεγάροις ὡς νῦν, ἢ ἐτὶ μᾶλλον ἔμει ἀπονύσθιν ἐδώτος.

[Od. 18.267-68.]

- 'Be mindful of my father and mother in the halls, as (you are) now, or yet more, while I am far away.'
So too μεθάμενι

ἀλλὰ μὴν ἀμφοτέρως μεθάμεν, σχέδηθε δὲ μᾶχεσθαι.

[I.II.17.359.]

- 'But by all means do stand firm over him and fight at the close quarters.'

6. The Future Perfect Infinitive.

§ 437. The future perfect infinitive is extremely rare; if not totally absent. However the two forms cited below are considered as future perfect infinitives, and are used after verbs of saying, thinking, in indirect discourse.

§ 438. In the following passage καθαρθησάμεν (though normally regarded as Epic future for καθαρθησάμεν, is used to express an intensive meaning: "will not be full of exultation", "will not be glad at all", etc.

οὐδὲ τὰ ὁμοῦ

πᾶσιν ὁμοίως ἑμικαθαρθησάμενοι δυτε βροτοῖσιν

οὕτοι θεοὶ, εἰ πέρ τῶν ξυν δακνυται εὐφρῶν.

[I.II.15.97-99.]

- 'And the hearts of all alike, I think (lit. I say), will not be in any way glad at all, whether mortals or gods, even if anyone still now feasts with a cheerful mind.'

§ 439. Similarly the following two instances.

"Ἡρ, μὴ ὃν πάντας ἐμοὶ ἐπιέληποι μύθους

εὐδησάμεν."   

[I.I.1.545-46.]
'Hera, you must not expect to be informed of all my counsels.'

Here the future perfect infinitive expresses the inability of Hera as a woman to achieve the result of an action.

\[ \text{ἐνόνα σὲ φημι πάντων φαίκων εἴδησεμεν δοσοὶ ἄριστοι.} \]

[Od. 6.256-57.]

'Where I tell you you shall come to know of all the noblest of the Phaeacians.'
CHAPTER EIGHT

The Perfect Participles.
Chapter VIII. The Perfect Participles.

1. The nature and extent of the perfect participles.

§ 440. From the statistical account given above (§ 66), it is seen that the use of the perfect participle in Homer is used more frequently than the perfect indicative. The perfect participle has two main uses in Homer, in part an adjective, in part a verb. As an adjective it has no tenses, but it does have aspects; at times it governs a simple object, or at times nothing at all. It also indicates differences of voice. The perfect participle as an adjective expresses the fact that an action has been performed as a whole, and often indicates the continued existence of the resulting state. It can be described as a qualitative adjective, because the person or thing has been subjected to the action expressed by the stem of the operative verb without reference to the action as a specific dynamic event. Most of the perfect participles as adjectives are passive.

§ 441. Apart from its role as an adjective, the perfect participle is also used as a verb; and as a verb form, it fully participates in the aspectual system along with tenses and voices. The perfect participle governs an object as well as a case-form. Its syntactical function, as in apposition, or in clauses (concessive, causal, temporal, relative, final, or hypothetical), is like the perfect indicative. It can be associated with a finite verb in any tense, present, past (imperfect,
aorist, pluperfect), and future in narrative and descriptive passages. It is also used to denote an anterior action, or the chronological relationship between two actions. Sometimes it describes an action already performed before the action denoted by the main verb, and in this case it is similar to the past perfect, and sometimes the action is contemporaneous. In addition, the perfect participle expresses a continuous state resulting from an action already performed, but whose consequences are still perceptible, and in this case it may overlap with the adjectival use of the perfect participle.

§ 442. The perfect participle is not of very frequent occurrence in Vedic literature.² It is more frequent than the subjunctive, optative, and imperative, but lesser than the perfect indicative, from which, even in the Samhitās alone, over 300 verbs are formed. In Classical Sanskrit it is less frequently used, but then with a past meaning. But in Vedic literature, particularly in the Rgveda, the use of the perfect participle, though small in number of occurrences, can sometimes be seen to be on a par with the Homeric instances. In the following pages this will be illustrated.

2. The perfect participles as referring to a past or anterior action

§ 443. As was said above, the perfect participles, as a verb, show the distinction of tenses and voices, and as such, aspectually, some of the perfect participle forms indicate a past or anterior action.
such
In this case, the perfect participle, be it active or passive, is often
associated with a finite verb in the past, or present, or future, tense.
But the pastness of the action is not always determined by the
accompanied tenses. As, for example, in the following two passages
is ἐοργάς suggests a past action, and used in conjunction with the
aorist and future:

κάτεσαν ἄρματε ὑπ' ἐργά τῳ ἡμῖν ὡς τε κολά ἐοργάς.

[II. 9. 320.]
- 'Death comes alike to the idle man and to him who has worked
much.'

αὐτὸς ἔγα μετὰ τοῦτο θυσινδος οὐδὲν ἐοργάκε Κελθοιμαι, ὡς ὁ Γλυκτοῖς χάρις μετάκινον ἐνεργείον.

[Od. 22. 318-19.]
- 'But I, a soothsayer, who has done nothing, will lie dead amongst
them. For there are no prizes hereafter for good deeds.'

ἐοργάς is used here with concessive force, 'although I have done
nothing ....'

§ 444. But the perfect participle of τελέω, though it indicates the
accomplishment of an act, is used periphrastically with the present,
past, optative, and future of εἰμί. Most of these sentences are
a set pattern of phrases; e.g.:

'Ἀπεσίωνα ὦ ἤκειτα χόλος λάβειν αἵρεσα ὁ ἀναστάς ἡπεῖλησον μοῦθον, ὡ ὅτι τετελεομὲνον ἑστίν.

[II. 1. 387-88.]
- 'But then anger took hold of the son of Atreus, and having risen
immediately, he threatened a word which indeed is accomplished.'
'My mind bids me accomplish it, if I am able to do it, and if it is
accomplishable.'

τελέσαι in two places of this passage emphasizes the occurrence
of a single act, while the perfect participle expresses the senses
"done and capable of being done."

§ 445. In the following, the perfect participle of τελέσαι is
accompanied with ἣν to signify a past completed action;

τὸν ὅτι εὖρε προσδρομέον νεὼν ὀρθοκράτοις
τὰ φρονεῖσθαι ἀναθυμάν, ἢ ὅτι τετελεσμένα ἤν.

- 'But he (Antilochus) found him (Achilles) in front of his ships with
upright beaks, thinking in his mind the things that had been fulfilled.'
The passage is in combination with the aorist and the perfect
participle with ἣν. Antilochos came (ἡλθε in line 2) to Achilles,
and he found (ἐδρεῖ) him thinking about the things that were (already)
accomplished.

§ 446. The next passage is with εἰς, and is in association with

αἱ γὰρ, expressing a wish.

αἱ γὰρ τούτῳ, ἐστὶνε, ὡς τετελεσμένον εἰς.

- 'Ah, O stranger, (I wish) this word of yours might be fulfilled.'
The following examples are with the future of εἰμι:

ζῶν γὰρ ἔξερεω, τοῦ δὲ καὶ τετελεσμένον ἔσται.  

- 'For thus I will speak out, but this thing shall indeed be accomplished.'

In Iliad 8.454 the same line is repeated, but the perfect participle is met with the past form ( ἤτοι ).

Here are some more examples:

ἀλλ' ἐκ τοῦ ἔρρη, τοῦ δὲ καὶ τετελεσμένον ἔσται.  
[Π.2.287 = Od.2.18 = 17.229 = 18.82.]

οὐcle ἔγιν ἔξερεω, ὡς καὶ τετελεσμένον ἔσται.  
[ΠΠ.8.286.]

χρὴ μὲν ὅτι τὸν μυθὸν ἀκριβώς ἀποκαλέσῃ,  
ἡ δὲ φρονέω τε καὶ ὡς τετελεσμένον ἔσται,  
[ΠΠ.9.309-10.]

- 'It is necessary that I must speak out my word bluntly, in the manner in which I think, as it shall be accomplished.'

οὐκ ἔναι, ἀλλ' ἑκάρ ἄσθλον ὁ τοῦ τετελεσμένον ἔσται.  
[Od.19.547.]

- 'It is not a dream, but a true vision which shall be fulfilled to you.'

In the passage quoted below the perfect active participle of ἔρχομαι signifying a past action is used in a subordinate clause in a simile together with present tenses describing single momentary action:

ἂν ὃ, ἄτι ἀνὰν νῦν ἄνερος, ὡς τ' ἐπὶ πολλὴν  
γάταν ἐλπίδικας φρέσκα πευκαλλίμοι νῆσαν,  
"ἐνθή εἶπην, ἢ ἐνθάδε," μενοεῖσθαι τε πολλά.  
[ΠΠ.15.80-82.]
- 'And as the mind of a man who has (already) travelled over far lands starts forth and thinks in the wisdom of his heart, "would I were here or there", and meditates many things, ....'

So also the following:

\[\text{οδ γάρ ἄρηγγὰν ἀνέξομαι ὡς κεν ἐμὴς τῇ χολνικοῖς ἀκτηταῖ, καὶ τηλὲθεν εἰληνουθὼς}\]

[Od. 19. 27-28.]

- 'For I will not allow [anybody to be] without work, who should touch my cup, even though he has come from afar.'

\[\text{ἀφράνοι κενος νέον ἄλλοθεν εἰληνουθὼς}\]

[Od. 20. 360.]

- 'Mad is the stranger that has travelled newly from somewhere else.'

\[\text{§ 449.} \]

Again, in the perfect participle and aorist sequence: the former describes the previous action, while the latter a single action (= narrative), although the concurrence of the two actions are parallel to each other within the same period of time; e.g.;

\[\text{τὸν ὅς ὀδας λυτωλὸς ἀπεσάμενον βάλε δούρει \vspace{1em}}
\[\text{οὐερυον ὅπερ μαζοῦ, πάγη ὅ ἐν πνεύμοις χαλκὸς.}\]

[II. 4. 527-28.]

- 'But as he rushed away at full speed, Thoas of Aetolia struck him in the breast above the nipple, and the brass was fixed in his lung.'

\[\text{§ 450.} \]

Here are some additional instances of this verb:

\[\text{αὐτὸς ἤλει ὅ ὁ τεῖχος ἀπεσάμενος ἐνδησαν Τρώας, ἀτὰρ ἀναλῶν γένετο λαχή τε φόβος τς.}\]

[II. 12. 143-44 = 25. 395-96.]
'But when they perceived the Trojans charging against the wall, but among there was a cry and terror of the Danaans.'

αὕταρ ἔκειτ' Ἐρυάλαον ἐπεσόμενον βάλε πέτρα
μέσην κάκ' κεφαλήν.

[II. 16. 411-12.]

- 'But as Erylaus rushed upon him, he hit him with a stone in the middle of his head.'

tετρε γάρ αὐτῶν
ἐλκος, ὡ δὴ μὴν Τεσχρὸς ἐπεσόμενον βάλεν ὑπ' τελχεος ὑψιλοτο, ἀρήν ἐπάροισιν ἄμβων

[II. 16. 510-12]

- 'For his wound distressed him, (the wound) that Teucer had dealt him with his arrow as he rushed upon the lofty wall in order to ward of destruction from his companions.'

ἐνθα κεν Ἀναέας μὲν ἐπεσόμενον βάλε πέτρα
ἡ κόρυθ' ἡς σάξας,

[II. 20. 288-89.]

- 'There Aeneas would have smitten him with the stone, as he rushed upon him, either on the helmet or on the shield.'

τὰν δ' ὡ γέρων μῆταμος πρῶτος ἱδέν διφθάλμως
καμφαλνον' ὡς τ' ἀστέρ' ἐκεσομενον πεδοῖο,
ὡς πά τ' ὀξώς εἷν,

[II. 22. 25-27.]

- 'The old Priam first saw him with his eyes, as he rushed over the plain, like a shining star that comes in the autumn.'

Τεσχρὸς ὡς Γλαύκον κρατέρον καθ' Ἱππολόχοιο
ἵπ' ἐπεσόμενον βάλε τελχεος ὑψιλοτο,

[II. 12. 387-88.]
- 'But Teucer hit Glaucus, the stout son of Hippolochus, rushing upon the lofty wall.'

[Il. 14.147.]

- 'So saying he shouted loudly as he rushed over the plane.'

[Od. 5.313-14.]

- 'Thus then he spoke and a great wave smote him from above, as he rushed upon him with fearful might, and whirled his raft around it.'

[Od. 5.423-31.]

- 'He rushed (lit. having rushed) forward & he took hold of the rock with both hands, but in its backward flow it rushed upon him again, and struck him, and cast him far out in the sea.'

[Od. 22.307-08.]

- 'So they rushed on through the house and smote the suitors in every way.'

[Od. 22.310-11.]

- 'But Leiodes rushed (lit. having rushed) forward and laid hold of the knee of Odysseus, and entreating him spoke these winged words.'
§ 451. But in the following passage ἐπεσοῦμενον, being associated with the present, describes a contemporaneity of action or prior action:

ἐπὶ δὲ πυθλεμὸς τέτατο σφίν θύριος ἢπει πῦρ, τὸ τ’ ἐπεσοῦμενον κὼλν ἄνδρων δρμένον δεξαμενής φλεγέτω.  [Il. 17. 736-38.]

— '...... a fire that rushing upon a city of men bursts into sudden blaze.'

§ 452. In the following instance the perfect participle is used in a subordinate clause preceded by the aorists which express occurrences of events ( = narrative), while the perfect participle refers to the previous action; e.g.:

"ὡς ἐστιν ἡ ἡμέρα, ληπτὸ ὀφθαλμῷ καμιάλα τόξα κεπτέωτ’ ἀλλοῦ ὀλίγα μετὰ στροφαλλίγγις κολινής. [Il. 21. 502-03.]

— 'So he spoke, and Leto took up the curved bow and arrows that had (already) fallen here and there amid the whirl of dust.'

Here the perfect participle may have the force of a pluperfect. 3

In this connection, the following hymn, where cakrāmsah has the same force of a pluperfect, can be compared:

caṅkārāṁsah rābhavaś tād aprochata kvēd abhūḍ yāḥ yāḥ dūtō na ājagan // yad āvākhyac camasāṅ caturāḥ krtān ād āt tvāstā gnāśvantār nyānaye //

[RV. 1. 151. 4.]
- 'O Ῥβαβας, who had done deeds thus, asked us: 'Where did that messenger, who came to us, go?' Then Tvasta, when he viewed the four wrought chalices, hid himself among the wives of the gods.' Similarly in the following passages πεπεστείνει describes the resultant state derived from the earlier action:

\[ \text{τοῦτος δὲ ἅλος πάντας ἐν αἵματι καὶ κονίησι πεπεστείνει πολλοῖς,} \]

[Od. 22. 364-85.]

- 'But he saw them fully, all fallen in blood and dust.' πεπεστείνει may hint the sense of having been thrown down.

§ 453. Again the perfect participle indicates an anterior action, while the aorist a concentrative one in the following passage:

\[ \text{οὗτος δὲ ἂν καὶ ὅς ἦλθε φυγὼν ἐκ νηλεῖς ἡμαρ, ἄρμον ὡς ἡγαθέν πεπεστείνεος} \]

[II. 21. 57-58.]

- 'Thus this man has come back escaped from his pitiless fate, though (has been) (already) sold into holy (divine) Lemnos.'

§ 454. Sometimes the implication of the perfect participle, as in the following examples of θεύω, is to express the first action already over at the time of speaking, while the subsequent action gives a present or past state of affairs; e.g.:

\[ \text{μοὴραν δ' ὥσ τινά φησιν πεθυμένον ξυμεναί ἄνδραν,} \]

[II. 6. 488.]

- 'But I say that there is no one of men that has escaped fate.'
où, où νῦν ἢτί γ' ἢστι πεφυγμένων ἐμμε γενέσθαι.
[II. 22. 219.]

- 'It is not possible now any longer for him to escape us.'

- 'They poured forward already put to rout, but Hera spread before them a thick mist to detain them.'

.....

peltopyestes 

... 

- 'But the Trojans were driven in headlong rout by him (i.e. Achilles), and there was no help. ....... ...... 'Hold the gates open in your hands until the people who have already fled come to the city.'

.....

- 'So they, throughout the city, having fled as kids, were cooling themselves from the sweat, and drinking and quenching their thirst, resting on the fair battlements.'

.....
'Then all the others indeed, as many as escaped deep death, were at home, having escaped both war and sea.'

οὖν ἔνθα κεφυγμένος ἦν ἄξιος

[Od. 1. 18.]

'Not even then had he escaped from his toils.'

οἴοις, δὲ οἷς φημὶ κεφυγμένου εἶναί ἄξιον

[Od. 9. 455.]

'Even None, who, I tell you, has not yet escaped destruction.'

§ 455. So also πεπαθήματι:

μεταλλήσαλ τῇ δ θυμῷς

ἀμφὶ πῶς εἰλήπτει, καὶ καθέναν περ πεπαθήματι

[Od. 17. 554-55.]

'Her mind bids her make enquiry about her husband, although she has suffered many sorrows.'

§ 456. So too the perfect participle of: ἔρως:

μὴθος δ', δὲ μὲν νῦν ὄγιμος, ἔρημεν ἔστιν, τὸν δ' ἦσθε Τρῳςσι μεθ' ἱπποδώμοις ἀγορευόμεν 

[II. 8. 524-25.]

'And the plan, which is now sound, has been spoken, but the plan of the morning, I will speak among the horse-taming Trojans.'

ἐχθρὸν δὲ μῷοι ἄξιοι

ἀδρίξαλως ἔρημενα μυθολογεῖν

[Od. 12. 452-53.]

'And it is odious to me to narrate again a tale that has been told plainly.'
§ 457. As in the previous cases, so also here in the following, the perfect participle of some verbs of eating is used in a simile to indicate the earlier action completed. In this case the following action depends on the completion of the earlier action. For example,

δς δε θραξυν επι χειν θρατερος ανδρα μενυοι, 
βεβρωματα κατα φαρμακα, ξον δε τε μην χολος αλδνος, 
ομεραλεον δε δεδορκεν ελιοσδμενος περι χειν' 
[II. 22. 93-94.]

Here the use of the perfect participle meaning 'having eaten' [poisonous drugs] seems that the speaker or writer is more conscious about the 'completeness' of the action as a total event rather than the action itself. [For fuller discussion of this passage see § 127.]

εδρευν επειτ' 'Οδυσσα μετα κταμενοισι νεκροσιν, 
ατματ και λόθρω πεπαλαιμένου δε τε λέοντα, 
δε δα τε βεβρωματα μοδε έρχεται αγραλιοι' 
[Od. 22. 401-03.]

- 'Then she (i.e. Euryclea) found Odysseus among the slain and dead, besmeared with blood and gore, like a lion who comes, having eaten a field-ox.'

διν ε' αυτος έβαίνε πόδας και χειρας υπερθεν 
αματδεις δε τε τε λέων κατα τασρον ένοδας. 
[II. 17. 541-42.]

- 'He was going up himself, his feet and hands above all bloody, as a lion that has eaten a bull.'

δόηδως used in a simile is followed by an imperfect, έβαίνε, which describes a progressive action. δόηδως, on the contrary, describes an action already completed.
Cf. also the following hymn where papivamsa refers to a past (completed) action:

\[\text{evendrāgni papivamsa sutasya visvāsmābhyaṁ sam jayatam dhānañi / tanno mitro vāruno māmahantāṁ aditiḥ sindhuḥ prthivi uta dyauḥ} //\]

[RV. 1.108.13.]

'O Indra and Agni, having drunk thus the Soma-juice, give (lit. win) us all kinds of wealth; may Varuṇa graht us this prayer of ours, and so also Mitra, and Aditi, and Sindhu, and Earth and Heaven.'

§ 458. So also in the following two instances λελομένος and τεθυμένον refer to an anterior action in a subordinate clause:

\[\text{ός τε μάλιστα λαμπρὸν παμφαίνησι λελομένος 'μκεανοῖο} \]

[Il. 5.5-6.]

- 'Which also shines most brightly, having been washed in the ocean.'

'μκεανοῖο is a sort of partitive genitive. It is thought that the river Oceanos is running round the edge of the flat circular earth. The star, before it rose, had been bathed in the waters of Oceanos.

\[\text{τὸ δὲ οἱ τεθυμένον ἡν} \]

[Il. 14.177.]

- 'Which was scented for her.'

Here the perfect participle is in combination with ἡν which gives a past reference.

3. The Perfect Participle in a Resultative sense.

§ 459. A few examples of perfect participles seem to have been used in a
resultative sense, i.e., they express the result or consequences of the action already performed. In this case the emphasis is laid on the state of affairs produced by the result of an action, which remains in force at the time of speaking. Here the total performance of the action are and production of its result is jointly summed up with reference to its present time. This use of the perfect participle is found in both active and passive irrespective of its association with any tenses. When the perfect participle describes a resultative state, a semantic contrast with the adjectival use of the perfect participle is seen, which denotes not a quality, but an action continued into the present as a total event. As, for example, ὀδηγησθεὶς in the following, in association with the future, emphasizes the consequences of action in a negative way:

λευγαλέοι τ' ἔσομεσθα καὶ ὁ ὀδηγησθεὶς ἀλλήν.

[Od. 2. 60-61.]

- 'In truth then we shall be wretched [for] not having learned defence.'

δέ ποιεῖ ὁδώδες ἐπε' ἱμερόβεντα βροτοῖς,

[Od. 17. 518-19.]

- 'Who sings charming verses to mortals, for he has been taught there by the gods.'

§ 460. In the following, the imperfect derives its nuance of action from the implied contrast with the meaning of the perfect participle of κορέννυμι:
- 'And being fully satisfied with bread and flesh they were hastening away, to bed.' (as a result of being fully satisfied).

The imperfect ἐσσεδοντο suggests the movement in the action, as if happening in the vision of the narrator, although they do not actually retire till "ὡς ο μὲν ἐνθ' ὁδοὺς ἑκομῖχατο in line 523.

But the following is with the present:

... βδές εἶπν ...
αὐξώνες μεγάλοι, ἐμφω κεκορηδέ τε κολής,[Od. 18. 372. ]

- 'There are oxen, tawny and large, both well fed with grass.'

§ 461. The perfect passive participle of ὀσμάζω is used in a formulaic expression, but signifying a resultative state - 'completely subdued by ... and still remain so.' Some examples are met with ἄκνφ, and others with καμάτῳ and ὀμοῖοι. These are illustrated below:

"Ἄλλοι μὲν καρδ ἀνυξίν ἀριστείς παναχαῖν ἐνδοὺ καννόχαοι, μακρὶ δεδιμεένοι ἄκνφ."[Π. 10. 1-2. ]

- 'Now by the ships, all the other chiefs of the Achaeans were sleeping all the night, subdued completely by soft sleep.'
\(-414-\\n
Cf. also:

\[\text{Διίστοι μὲν δὲ θεοὶ τε καὶ ἄνδρες ἱπποκορεσταὶ εὐδοκὴν καννῆτοι, μαλακὴ δεμπημένοι ὥπνη.}\]
\([\text{II. 24. 677-78.}]\]

\[\text{τῆμος δὲ σὺ μὲν δεμπημένος ὥπνη λέει,}\]
\([\text{Od. 7. 318.}]\]

\[\text{κἀδ' ἄρ' ἐπὶ ψαμάθῳ ἕθεσαν δεμπημένον ὥπνω.}\]
\([\text{Od. 13. 119.}]\]

\[\text{ἡ τοῖς Νεστορίδην μαλακὴ δεμπημένον ὥπνη.}\]
\([\text{Od. 15. 6.}]\]

\[\text{τὸς γὰρ φίλος ὑδρὸς ἐπελθὼν αἰθηρὸς καὶ καμάτω δεμπημένον ἤγεν ἐς οἶχον.}\]
\([\text{Od. 14. 317-18.}]\]

- 'For his dear son came upon me, and led me subdued by the chill air and by fatigue.'

\[\text{οὕτω μὲν μνηστῆρες ἐν ἡμετέρωι ὅμοιοι νεφοὶ κεφαλὰς δεμπημένοι, οὐ μὲν ἐν αὐλῇ,}\]
\([\text{Od. 18. 236-37.}]\]

- 'Even now the wooers were thus subdued in our house, and were hanging their heads, some in the court and others within the house.'

Here follow some examples illustrating the resultative use of the perfect participles of some verbs, viz. καλοῦτω, κρήτω, κυκάξω, and εἰλθώ?

καλοῦτω:

\[\delta 

\[\text{οὐδεὶς ταυρεῖν κεκαλυμμένος εὐρέας σῶμα.}\]
\([\text{II. 16. 359-60.}]\]

- 'But he in his experience of war, his broad shoulders covered with
A shield of bull's hide.


- 'For he (i.e. Patroclus) met him (i.e. Phoebus), wrapped in much mist.'

- 'Which will truly lie somewhere at the bottom of the lake hidden completely beneath the mud.'

- 'Add in the midst was the old man closely wrapped in his robe.'

- 'There all the night he, wrapped in the choicest fleece of sheep, was meditating in his mind the journey which Athene advised.'

- 'And others around the very famous Odysseus were sitting in the assembly of the Trojans concealed (or completely hidden) in the horse.'

- 'But they (i.e. the ships) very swiftly pass over the gulf of the sea, shrouded completely in mist and cloud.'
Cf.

εῦθα δὲ κυμαρήσων ἀνόρφων ὁμμᾶς τε κόλις τε, ἦρι καὶ νεφέλη κεκαλυμένην.  
[Od. 11. 14-15.]

κρύστων:
ἀλλὰ τὸ μὲν φάσθαι, τὸ δὲ καὶ κεκρυμμένον εἶναι.  
[Od. 11. 443.]

- 'But tell her something, and let something also be hidden.'

ἐστὶ γὰρ ημῖν σήματι, ὁ δὲ καὶ νότι κεκρυμμένα λόμεν ἄλλα ἄλλων.  
[Od. 23. 109-110.]

- 'For we have signs which we two also know, (signs) hidden from others.'

κυκάων:  
ἐνδ' ἦστ' ἠδοιοιν κεκυκασμένος εἰλατίναλως.  
[Il. 14. 289.]

- 'There he (i.e. Sleep) sat hidden by the branches of the fir.'

μηδ' οὕτω δάκεσιν κεκυκασμένος εὐρέας ὅμοις  
ἐστάθ' ἐνε' μεγάροισι.  
[Od. 22. 488-89.]

- 'Do not stand in the house with your broad shoulders wrapped in rags.'

εἰλόω:
ἐστὶν' ἀθανάτων νεφέλη εἰλαμένος ὅμοις  
[Il. 5. 185-86.]

- 'But one of the immortals stands hard by him, his shoulders wrapped in cloud.'

τῷ ὁ ὁμίς ῥήτην ροδικας εἰλαμένω ὅμοις,  
αὖριον στερεοῖο, κολύς ὁ ἐκελήθατο χαλκὸς.  
[Il. 17. 492-93.]

- 'And the twain went straight forward, their shoulders wrapped with shields of bull's hide, and much brass had been welded thereupon.'
- 'There then they posted themselves case in bright brass.'

- 'And fishes have eaten him in the sea, and his bones are lying on the mainland wrapped in much sand.'

- 'And (all the rest) slept in peace, their shoulders [having been] covered with their shields.'

§ 462. In such sentences quoted below, the perfect participle of λέκω expresses the continuous state which has resulted from the previous action, while the other verbs signify a specific action with or without any resulting state:

- 'But your sons, who are left behind, would give threefold ransom for you alive, and if Agamemnon, son of Atreus, should know of you, and all the Achaeans should know of you.'
- 'Dear ram, why have you come thus the last of the cattle through the cave? You have not come heretofore, left behind by the sheep, but by far the first you used to graze on the tender flower of grass, stalking with large strides.'

In the following passages, the perfect participle of πέρα expresses the consequence of the action:

Ζεύς μὲν κοι το γε οἶδε καὶ ἀθανατοὶ θεοὶ ἄλλοι, δικοτέρῳ θανάτῳ τέλος κεπρωμένον ἔστιν.  

[Π. 3.308-09.]

- 'No doubt Zeus and the other immortal gods know for which of the two the doom of death is fated.'

δικότ' ἐν οὐσίων καὶ οὐ κεπρωμένον αῖσθητος αὐτῷ νεκρέσθαι θελεῖ σουληκών ἐπέσχεν.  

[Π. 15.209-10.]

- 'When he wishes to rebuke with angry words one who is equal and predestined with equal lot.'

ἀνάρα ἑνητῶν ἐδώτα, πάλαι κεπρωμένον αῖσθῃ, διὶ ἐθέλεις θανάτῳ διστηκχός εξανάλογος;  

[Π. 16.441-42.]

- 'Do you want to release back from hateful death a man who is mortal, doomed long since to fate?'

 Cf.

ἀνάρα ἑνητῶν ἐδώτα, πάλαι κεπρωμένον αἰσθή,  

[Π. 22.179.]

§ 463. Other examples of the resultative state are as follows:
πόλων: οἷς Δησφοβῆς τε βη θ' ἐκλένουσεν ἀνακτός
ἀρέσεθος, μαχήσι τετυμμένα διχολήσοιν
ἀμφότεροι κατὰ κεφαὶ, φόνον δ’ ἡμῶν Κρονίων.

[Π. 13. 781-83.]

- 'Only Deiphobus and the valiant prince Helenus are gone, both
of them smitten in the arm with long spears; but the son of Saturn
warded off death.'

κάμων:

ὅτι δὲ μοι, εἰ ποθὲ τοι δάκαλον τετυμμένον δοτῇ,
σχερίκτεσθ' ἐκεῖ ἄρετ' ἄρισφαλέ' ἐμενεὶ σθένος.

[Od. 17. 195-96.]

- 'But give me [a staff], if you have any staff cut anywhere to support
myself: since you said that the ground was very slippery.'

χεδών:

περὶ δὲ ἔδα κάγκανα θήχαν,
αὖα κάλαι, περλίκηλα, νέον κεκασμένα χάλαρ,
καὶ δαβδας μετέμισθον.

[Od. 18. 308-10.]

- 'And round about them (i.e. braziers) they placed dry faggots,
dry a long time ago and very parched, and newly split with the brass;
and they set torches in the space between (them).'

σφέδων:

ὅτα τῶν ἐκεὶ ἐτάροιοιν ἐποτράναι καὶ ἀνεδαί
μήλα, τά ὅτα κατάκειτ' ἐσφαγμένα νηλεῖ χάλαρ.

[Od. 10. 531-32 = 11. 44-45.]

- 'But do you then exhort and command your companion to flay and
burn the sheep that are lying about slain by the pitiless knife.'
- 'And about him she cast another base rag add a tunic, torn and squalid, befouled with filthy smoke.'

- 'Therewith the Enfolder and Shaker of Earth struck (lit. 'having struck') the two with his sceptre, and filled them with powerful might.'

- 'Who, cutting you around the head with his strong hands, will send you from the house, besmearing you with much blood.'

So too ἦτε χειροκολάς:

- 'And behind them the two Alantes held back the enemy, as a wooded ridge checks the water extending right across the plain.'

Here are some further examples:
- 'Then I went up to a place where there was a thicket of leafy wood, and lay there trembling.'

κεκτημέας γάρ ἐκείνῳ ἄφα θρόνον, ἄμφι δὲ δέρμα
ἐκεῖθεν μοῖχος νεοθαρτον, ἀλάσκων θηρα μῆλαιγαν.

[Od. 22. 362-63.]

- 'For he lay crouching beneath a seat, and had wrapped himself in the hide of an ox, lately stripped off, avoiding black fate.'

ἐν ἁδύνασι καὶ ἔλος, ἠτέ τεθέσαι κεκτήματες
κελμεθα.

[Od. 14. 474.]

- 'Throughout the reeds and the marsh beneath the walls (we) lay skulking.'

ποικυθήσω:

ἐνθα ὀδῷ στενοσόφος νεοσόφος, νήπια τέκνα,
δὲ ἐκ ἀκροτάτῳ, κετάλαις ποικυθήσατες.

[II. 2. 311-12.]

- 'But there were the young ones of a sparrow, tender young ones, on the topmost bough, cowering (or skulking) beneath the leaves.'

ποτικυθήσω:

ὅσο δὲ προβλήτες ἐν αὐτῷ
ἀκται ἀπορρώγες, λιμένοις ποτικυθήσατε, ἢ

[Od. 13. 97-98.]

- 'And at its (i.e. at the harbour of Phoreys) mouth there are two projecting shores, verging towards the haven, (or sloping forwards from the heaven, i.e. on the heaven side).'
§ 464. In some instances, the perfect participles in Vedic also show a resultative aspect:

yénemā víśvā cyávanā kṛtāṁ yo dāśam vārṇam ádharam guhākāh / s'vaghnīva yo jīgīvām laksam ādād aryāh pustānī sā janāśa indraḥ // [RV. 2.12.4.]

- 'By whom this Universe was made to tremble, who placed the wicked demon in the hell; who, like a fowler (hunting) his deer, has won the foe’s riches, He, O men, is Indra.'

Indra, at the time of speaking, still possesses the wealth.

yac cid dhūte api vyāthir jagavāmso ámanmahi /

godā ūr indra bodhi nah // [RV. 8.45.19.]

- 'Even now, when we have been in trouble, we have thought of you, O Indra, give us gifts of kine.'

4. The Perfect Participles as Adjective.

§ 465. There is a difference between the resultative and the adjectival use of the perfect participle, although at times these may overlap each other. Functionally the former is transformational, while the latter describes the permanent state of a subject or object. So when the perfect participle is used adjectivally, emphasis is laid on the qualitative
aspect of the subject or object as a result of the previous action which is in the background. The consequence is present as a sort of permanent state. The adjectival features are so prominent that the time association is faded or unrecognizable. In this category most of the examples of the perfect participles in Homer are in the passive, or active participle used passively. This phenomenon will be illustrated in the following pages.

§ 466. Unlike the perfect indicative, the perfect participle of τεθέω frequently (if not always) has the sense of an adjective ( = τυχίως), meaning 'well-made', 'well-wrought'. It is used with all sorts of works: material things, metal, net work, woman's handiwork, and so on. In all the following examples the perfect participle forms of this verb are used adjectivally, and all the forms, but one, are in the passive. Only one example in active voice, though the sense is passive ('made of'), is used to describe a stay in the passage cited below:

οὕτωρ ἐκ' οὕτῃ
ἐξιτονὸς βέβλητο, ροδὸς βινότο τετευχάς.
[Od. 12. 422-23.]

- 'But over it (i.e. the mast) had been cast the stay, fashioned of ox-hide'

§ 467. The other examples are in passive:

ἐλείοι μοι δεύται τε καὶ οὕτα καὶ πάλαις ἄγμοι καὶ νόσος ἐν στήθοις τετυμμένος οὐδὲν ἄεικής.
[Od. 20. 365-66.]

- 'I have eyes and ears and my feet and a mind in my breast that is in no wise unseemly fashioned.'
- 'Or coming out from the house, he should sit at the well-built altar of great Zeus, the God of the court.'

- 'But in the house your fine and elegant clothes, well-made by the hands of women, are lying.'

- 'The palace of Priam) is) built with polished porticoes.'

Here **tetunyménon** is almost equivalent to the perfect indicative (**= 'is made').

- 'And they found the house of Circe in the forest glades, built of polished stones in the brakes of the wood in a wide-open place.'

The remarkable feature of the house is that, like a great palace, it is built entirely of stones and these stones are polished.

- 'And the well-built wall has not profited us.'

- 'But there was a well wrought goblet for him.'
- 'So saying he took the well-made shield of his son.'

- 'But the son of Peleus immediately put forward other prizes for swiftness, a silver bowl, richly manufactured.'

- 'I will give you a well-wrought bowl.'

- 'And all the well-wrought vessels were swimming with whey, the pails and the bowls into which he milked.'

- 'But be gracious, so that we may give you gratifying (or acceptable) sacrifices and golden gifts, finely wrought, and have mercy on us.'

- 'But they, when they went from the city, soon reached the beautiful and well-constructed farm of Laertes, which Laertes had himself worked.'
§ 468. Similarly also the passive constructions of the perfect participle of some verbs of striking, killing, etc. are used adjectivally, and in this sense they describe the state or quality resulting from the prior performance of the action named. It is worthy of note that in all examples quoted below, its apparent tense reference, though past, is purely formal and unreal, since it can be used with all tenses. As, for example:

- 'And round about the Trojans beset him (i.e. Odysseus), as tawny jackals in the mountains round a wounded horned stag which a man has struck with an arrow from the string.'

- 'Thus the wounded Eurypylus spoke.'

- 'There did wounded Eurypylus meet him (i.e. Patroclus).'
- 'Thus the valiant son of Menoetius was healing the wounded Eurypylus in the tents.'

- 'For the best lie in the ships, smitten and wounded.'

- 'And the other wounded.'

- 'And others were within the wall stricken and wounded.'

- 'Then indeed Idomeneus, famed for his spear, met him, coming from his companion who came recently to him from the battle wounded in the knee by a sharp spear.'

- 'But I do not order us to enter the battle, for it is not possible any how that a wounded man should fight.'
- 'Soon you shall go out of doors, smitten with a torch.'

βάλλω and οὔτ&αχω together:

ἐκι νης ξαινεν
ἀχειν, οὐτ' ἄρ' βεβλημένος δεῖ γαλν
οὐτ' αὐτοσχεδήνον οὔτα θημένος, οΐδ' τε πολλά
γίγνεται ἐν πολέμῳ.

[Od. 11. 534-37.]

- 'He embarked on a ship safely, neither smitten with the sharp buzz
nor wounded in close fight, many of which things come to pass in war.'

βολέω:

'Ατρεδὸς ο' ἀχει' μεγάλω βεβλημένος ήτορ
φοίτα χηρόκεσσι λιγυφάγγωσι κελεύον.

[II. 9. 9-10.]

- 'But the son of Atreus, pierced in heart with great grief, goes
giving orders to the clear-voiced heralds.'

οδέε τι ἀκράπαι οὖντο ἄποσ, ἦμενες περ,
κηρ ἀχει' μεγάλω βεβλημένος:

[Od. 10. 246-47.]

- 'Nor could he utter a word at all, though desirous, greatly stricken
at heart with great grief.'

βλάκω:

ἐκεί βασιλεία ίδον βεβλημένον ήτορ
κελεύον ἐν νεκρῶν ἄγαρι.

[II. 16. 660-61.]

- 'When they saw their King wounded in heart, lying in the heap of dead ...

§ 469.

In a set pattern of expression, the perfect passive participle
of χαλαζω, meaning 'pierced', 'lacerated', is used adjectivally.

These expressions are - δεδαμείνον ήτορ

(II. 17. 535;
Od. 13.320;) 'pierced in heart' ὑδαλγήμενον ὀξεῖ χαλκῷ

(II. 18.236; 19.211, 293; 22.72;) 'pierced by sharp spear',

Φιλομηνική τοῦ Πελεὺς ἀνδράς, οὔτε μὴν κέσται ὑδαλγήμενοι (II. 19.203, Cf. 19.319), -

'But now they lie lacerated (lit. 'pierced').'

κελρωμείθη:

δὲ φάτο ἡμελετησθείς, κοτὲ δὲ σχῆμασθον βάλε γαλῇ χρυσέλαις ἤλωσθι πεπαρμένον, ἔξεστο δ' αὐτὸς.

[II. 1.245-46.]

- 'Thus the son of Peleus spoke and cast against the earth his sceptre studded with golden nails and sat down himself.'

So also χρυσέλαις ἤλωσθι πεπαρμένον in II. 11.633.

αὐτάρ δ' ἐρ χρὸς ὀδώμα Διὸς καὶ μαχρῶν ὁλυμπον κηρ ἄκεσιν, δόομενι πεπαρμένος, αὐτάρ όιστάς δίῳ ἔνι στημέτρη ἢλάθοι, κἡδε δὲ θυμοῦ.

[II. 5.398-400.]

- 'But he went to the house of Zeus and to high Olympus grieving at heart, pierced through with pains; for the arrow had been fixed in his mighty shoulder and distressed his soul.'

ἀλλὰ τε καὶ περὶ οὐρά πεπαρμένῃ οὐκ ἀκολήγει ἀλὴς, πρὸν γ' ἕτε εὐμβλημέναι ἔτε δαμήναι.

[II. 21.577-78.]

- 'Yet even pierced through with the spear she does not cease from fighting until she grapple with him or be subdued.'

ἐκκαταλείπων:

ἔστε τάλαν, ὅτι γ' τις φρένας ἐκκαταλαμβάνεις ἐσοι,

[Od. 18.327.]

- 'Wretched stranger, you are someone completely smitten out of your senses.'
Cf. the similar expression with the perfect indicate of διλλυμι in II. 15. 129.

"ονήμων:

ἐπειτα δὲ καὶ τὰ ἐκπλων νεκροὺς ὑμὶ πεδῶν συλῆσετε τεθνητάς. [II. 6. 70-71.]

- 'And thereafter peacefully you shall strip [the armour of] the dead bodies over the plain.'

"[II. 6. 464-65.]

- 'But let the heaped-up earth cover me dead, before I hear your cries and your being carried off.'

καὶ μὲν τὰς τε κασιγνητοὺς φωνὰς κοινὴν ὡς οὐ πάντος ἠδέξατο τεθνητάς. [II. 9. 632-33.]

- 'Vertly some man has received compensation from the slayer of his brother, or of his dead son.'

μετὰ δὲ σφι κατήρ κλὲ δάχρυα λεῖσσων, κοινὴ δ' οὐ τὶς καίδος ἠγιγνετο τεθνεῖτος. [II. 13. 658-59.]

- 'And his father went with them, shedding tears; but no retribution for his dead son was effected.'

τῶν κε μᾶλ' ἀμφοτέρων ἀκαχολιμέδα τεθνητῶν. [II. 16. 16.]

- 'For if those two were dead we should grieve much for them.'

τῶν καὶ τεθνητὰ προσηθὰ φαλόμοις Ἐκτορ. [II. 16. 858.]

- 'Glorious Hector addressed him even though dead.'
Cf.

τὸν καὶ τεθνητὰ προσέθαλα ὅτος 'Ἀχιλλεύς'  
[II. 22. 364.]

εἶ δ' οὗτος προτὶ ἔστω μέγα πρὸς ἡμᾶς ἐνακτῶν
ἐκθοὶ τεθνητὸς καὶ μὲν ἐρνοπιμαθὰ χάριμα.  
[II. 17. 160-61.]

- 'If this man should come dead to the great city of King Priam, and we should drag him from the fight.'

τῷ δ' ἔθες Δαναῶν ομεν, μηδ' οὐ γε ἢκηλοι
Πάτροκλον νησίν πελασαθατο τεθνητα.  
[II. 17. 340-41.]

- 'Therefore let us go straight against the Danaans, and let not them undisturbed bring to the ships the dead Patroclus.'

οὔδ' ἀρα πώ τι
责任制 Πάτροκλον τεθνητα ὅτος 'Ἀχιλλεύς'  
[II. 17. 401-02.]

- 'Nor indeed did the divine Achilles know yet at all of Patroclus who is dead.'

δς δς κε Πάτροκλον καὶ τεθνητὰ κερ ἐμῦς
Πράσις δς ἤπαγοδίμους ἐρση, εἰς δς οἱ Ἀλας.  
[II. 17. 229-30.]

- 'But whosoever shall drag Patroclus, although dead, into the midst of the horse-taming Trojans, and Aias shall give way to him.'

ἀλλ' ὡς τε στῆλη μένει ἐμπεδον, ἡ τ' ἐκι τῦμβῳ
ἀνέρος δουλη τεθνητος ἦ γυναίκδος.  
[II. 17. 434-35.]

- 'Nay, just as a pillar remains firm, which stands on the tomb of a dead man or woman.'
- 'But they are slaying one another, the ones fighting on behalf of the departed dead.'

- 'She dragged another dead body by the feet through the fray.'

- 'my dead companions.'

- 'But now returning back, I find you dead, leader of the people.'

- 'Wherefore I mourn incessantly for you who are dead, and ever gentle.'

- 'You do not leave him dead there, as (you did) Patroclus.'

- 'But the pyre of dead Patroclus was not kindled.'

- 'But Apollo warded off all indignity from his flesh, pitying the man, even although dead.'
'For now he is dead, it will be rather easier for you to slay the Achaeans.'

- 'If you should hear of him dead (i.e. 'dead and gone') and not living any longer, then indeed return to your fatherland.'

- 'Or he would have left me dead in my palace.'

- 'Even now that he is dead, Proserpine gave him a mind so that he alone is really wise.'

- 'Then I sent forth my comrades to the house of Circe to fetch the body of dead Elpenor.'

- 'But she has no longer the memory of her former children and the lord of her youth who is dead, nor enquires about them.'
- 'But by all means let us go to my son, that I may see the suitors (who are) dead and him who slew them.'

μὴ τιπὴ ἐξ ἀδῶς ὡς σὺν ἀθανάτης ἀλήγοιν ἐρχεται, οὐ παῖδις τεθνητῶς ἀντὶ ὀδῶς. [Od. 24. 55-56.]

- 'His mother comes here from the sea with the immortal sea-nymphs in order to meet her dead son.'

tέχνοι, ἐγὼ οἰνόη: τί νῦ βελομαι, αὐτὶ καθοῦσα, σεσ ἀποτεθνητός; [Π. 22. 431-32.]

- 'My child, why am I wretched? How shall I live, having suffered severe things, now that you are completely dead?'

§ 470. In the following examples, κατα is intensive and means - 'completely or quite dead and gone':

ἀνόρδος μὲν τὸ δε σήμα κάλαι κατατεθνητός [Π. 7. 89.]

- 'This, indeed, is the tomb of a long dead man.'

Cf.

ἡ τεύ σήμα βροτοτο κάλαι κατατεθνητός [Π. 23. 331.]

οὐ γὰρ τῆς φειδον νεκὼν κατατεθνητῶν γλύγετ', ἐκεὶ κε θάνωσι, πορὸς μετηλλοσμέν ἀκα. [Π. 7. 409-10.]

- 'For no one should grudge against the departed dead (bodies), when once they are dead, the speedy consolation of fire.'

ἡ τινὰ συλήσω νεκὼν κατατεθνητῶν. [Π. 10. 343 = 387.]

- 'Or about to strip some one of the departed dead.'
'And I myself may fight over the dead body.'

'They rushed together to fight over the departed dead body, shouting loudly.'

'(All the chieftains) 'that stood firmly around the dead son of Menoetius.'

'And they were dragging away the departed dead bodies of one another.'

'And a great prize is lying, either a tripod or a woman, in honour of a man that is dead.'

'And there many souls of men long dead will come forth.'

'And the souls of the defunct dead were assembled from Erebus.'
'And there came up the soul of my deceased mother.'

μητρὸς τὴν ὅρθω ψυχὴν κατατεθηνυτῆς [Od. 11.141.]

'And I beheld the soul of my deceased mother.'

ἀν τίνα μὲν κεν ἐὰς νεκῶν κατατεθηνυτῶν ἀλματας ἄσον ἵμεν, ὁ ὡς τοι νημέρτες ἐνήψει. [Od. 11.147-48.]

'Whomsoever of the defunct dead you shall suffer to draw near the blood, he will tell you the truth.'

τῷς ἔφατ’, αὐτῶρ ἰγν γ’ θελον φρεσά μερμηρέας μητρὸς ἐμῆς ψυχῆν ἔλεξεν κατατεθηνυτῆς [Od. 11.204-05.]

'So she spoke; and I, on my part, pondered in heart, and longed to grasp the soul of my deceased mother.'

Ἀλ ὁ ἄλλας ψυχὰς νεκῶν κατατεθηνυτῶν ἐστασαν ἄχνυμεναι, εἰρόντο ὡς κήδε’ ἐκφάσαν [Od. 11.541-42.]

'And the other souls of the departed dead stood mourning, and narrated each their griefs.'

ὦ δὲ μετ’ ἄλλας ψυχὰς εἰς ἐρεβος νεκῶν κατατεθηνυτῶν [Od. 11.564.]

'But (he) went his way to Erebus to meet the soul of the departed dead.'

ἄλλα μοι ήθελε θυμός ἐνι στῆθεσοι φλοιοι τῶν ἄλλων ψυχὰς ἱδεῖν κατατεθηνυτῶν. [Od. 11.567.]

'But my mind in my breast wished to behold the soul of the departed dead.'
First, they carried away the departed body of the dead.'

As is the case with ὠάζω, here also in the following passages a phrase, or a set of words, or similar expressions are often repeated with the perfect participles of some verbs depicting mental pictures. This set of formulaic expressions is more frequent with the perfect participle than with the perfect indicative. These perfect participial forms are adjectives denoting the quality of a person, or of a thing concerned, without referring to any specific time.

These passages are given below:

δακαζεω:

η δ' ες οὐφον ἔβαινεν ἀπηχεμένη φίλον ἕτορ,

- 'But she went into the chariot greatly grieved in her mind.'

δυσμαί δ' ...

θυμὸν ἀπηχεμέναι μεγάλῃ' ἥαον,

- 'And the handmaidens, grieved at heart, cried loudly.'

ἐνθεν δὲ πρῶτῳ πλέομεν ἀκαχήμενοι ἕτορ.

- 'And from there we were sailing forward terribly grieved at heart.'

αὐτάρ ἐγὼν ἐπόμην ἀκαχήμενος ἕτορ.

- 'And yet when a man weeps during the days, grieved constantly at heart, this brings with it an evil that may not be borne - '
δει ου μὴ πάγχυ γέρων ἀκακήμενος εἰτη' [II. 5. 24.]
- 'So that the old man might not be altogether overwhelmed with grief.'

τάν δ' ἐλατήρι οὐφει ἀκακήμενον [II. 11. 702.]
- 'But he sent away the driver grieved for his horses.'

τερποντες πυκνώς ἀκακήμενον [II. 19. 312.]
- 'Cheering him deeply grieved.'

οὐ γάρ τι πρήξεως ἀκακήμενος νῦς λοτος, οὐδέ μιν ἀναστήσεις [II. 24. 550-51.]
- 'For you will not profit at all grieving your brave son, nor will you bring him to life.'

τλάω:

πάσαν δ' ἡλικὴν μένωμεν τετληστι θυμὸν [Od. 4. 447.]
- 'But we remained all the morning with enduring mind.'

ἡμετέροι δ' ἀστεμφέως ἔχομεν τετληστὶ θυμὸν [Od. 4. 459.]
- 'But we held him firmly with enduring (or patient) mind.'

αὐτάρ χερσὶν ἀντων θεσπεσθὸν νωλεμέως στρεφθεὶς ἐχόμην τετληστὶ θυμὸν [Od. 9. 434-35.]
- 'But firmly entangled I held on with my hands, the excellent wool with an enduring mind.'
καὶ λήγη κείμη γε μένει τετληστι θυμψ
σοτιν ἐνε μεγάροισιν

[Od. 11. 181-82 = 16. 37-38.]

- 'And truly she remains with enduring mind in your house.'

καὶ τὸ φέρει αὐθηξὺμενος τετληστι θυμψ

[Od. 18. 135.]

- 'He bears them unwilling with enduring heart.'

οὐ μὲν κ' ἄλλη γ' ὃδε γυνὴ τετληστι θυμψ
ἀνόρθως ἀφεσταλῆ.

[Od. 23. 100-01 = 169-69.]

- 'No other woman, at least, would keep her away thus with enduring mind from her husband.'

αὖτὰρ ὁ τεὼς μὲν ἐπὶμα ἐνε μεγάροισιν ἐσοτι
βαλλόμενος καὶ ἐνισομενὸς τετλῆστι θυμψ

[Od. 24. 162-63.]

- 'But he ventured with his enduring heart for a while, being thrown at and rebuked in his own house.'

ἀλελ τοι δύσιστα θεοὶ τετληστες εἰμὲν
ἀλλήλων ἐτόμτι, καὶρὶν ἀνόρεσοι φέροντες.

[II. 5. 873-74.]

- 'Gods are always enduring the most horrid things at the command of one another, and conferring favour on men.'

the

[Od. 20. 23-24.]

- 'And his heart remained enduring to him altogether continually at anchor.'

γιελεμέως gives a sense of continuous state.
'And at dawn he went away from them with sullen mind.'

'But Hecuba came near to them with sad mind.'

'For he was sitting among the suitors, terribly sad in his heart.'

'But he started to go to his house, terribly sad in his heart.'

'But he went through the house, grieved in his heart.'

'Sleep you, Penelope, sore stricken at your heart.'

'So there among the leaves I slept, sore-stricken at heart.'

'And they took their seats troubled with sorrows.'

'And for some time the sons of the Achaeans were silent grieved
(at heart).'

κοτέω:

ναι δέ τ' ἀψορριον κλόμεν χεκοτητότι θυμᾶ.

[Π. 21. 456.]

- 'But we two went back with indignant mind.'

"ὡς φάσαν, ἀλλ' οὐ πετοῦν ἐμὸν μεγαλήτορα θυμὸν ἀλλὰ μὲν ἀψορρον προσέφην κεχοτητότι θυμῷ' [Od. 9. 500-01.]

- 'So they said; but they did not persuade my great-hearted spirit; but I addressed him again with angry mind.'

Δαιμονὶ, τι μοι δε' ἐπέχεις χεκοτητότι θυμᾶ; [Od. 19. 71.]

- 'Good woman, why do you thus press on me with angry mind.'

χετρᾶς τ' ἥδε κόσμος κόπτον κεχοτητότι θυμᾶ. [Od. 22. 477.]

- 'And they cut off his hands and feet in angry mood.'

μέλω:

ἐξ τ' ἐν "Χλη ναΐσσε ἐμὲ πλοῦτοτο μεμηλὼς,
λίμυν κεκλίμενους Κηφισῶδε". [Π. 5. 709-10.]

- 'Who indeed lived in Hyle, having a mind greatly laden with cares ( = taking great cares) of his wealth, lying near to the Cephsian lake.'

βη δὲ μετ' 'Ἰδομενῆα μέγα πτολέμου μεμηλὼς. [Π. 13. 297 = 469.]

- 'And went after Idomeneus greatly desirous (i.e. having a mind greatly laden with cares) of war.'
In the following passage both the perfect indicative and participial forms are used, and they describe two aspectual points. In the participle the action is not prominent, but the consequence of it is present as a sort of permanent character, while the intransitive use of the indicative describes the present state resulting from the previous action. In the former the inherent character is slightly indicated, while the latter refers mainly to the present situation:

\[ \text{ἀνδρὶ δὲ κεκαμητὶ μένος μεγα οἶνος ἄδει }, \]
\[ ἀς τοῦτῃ κεκαμηκας ἀμιῶν ὁσοὶν ἐτησίων. ]

[II. 6.261-62.]

- 'But wine enhances the might greatly in a man who is exhausted (lit. in a tired man), as you are exhausted now helping your companions.'

The same explanation can be given to other instances:

\[ \text{βετα δὲ κ' ἀκμῆτες κεκαμητὰς ἀνδρὰς ἀυτὴ } \]
\[ ἀκμαίον ἡμὸν ὁτον ἀπὸ ἀπὸ καὶ ἀκμαίοις. ]

[II. 11.802-03 = 16.44-45.]

- 'But with ease and untired you might drive men that are tired with the war back towards the city from the ships and the huts.'

\[ \text{μηλεῖνς δ' ἀπὸ πυροκατοφθε ἐτέρῳ λιασθεὶς } \]
\[ κλίνη κεκαμῆς, ἐκ δὲ γλυκὸς ὅπνος ὄροσίζην. ]

[II. 23.231-32.]

- 'And the son of Peleus withdrew from the burning pyre, and reclined sore-wearied; and sweet sleep leapt upon him.'

\[ \text{ἐνε' ἐμὴ μὲν γλυκοὶ ὅπνοι ἐκήληθε κεκαμῆτα. } \]

[Od. 10.31 = 13.262.]

- 'Then sweet sleep overcame me, exhausted as I was.'
§ 473. Similar explanation can be sought also in the case of the perfect participle of λανθάνω, which is used adjectivally in the passages quoted below:

οδε γάρ οὖν ἐμὲ φημὶ λελαμένον ἐμενειν ὀληρὸν. [II. 13. 269]

- 'For I do not say that I am forgetful of valour.'

'Εκτόρ, νῦν οὖν ἐὰν λάγχυ λελαμένος εἰς ἐπικοινωνίαν [II. 16. 538]

- 'Hector, now you are altogether forgetful of the allies.'

δ οὖσα ὀστροφάλλυτοι κοινῆς κέπτο μέγας μεγαλωτός λελαμένος ἐπικοινωνίᾳ. [II. 16. 775-76]

- 'But he in the whirlwind of dust was lying mighty in his mightiness, forgetful of his horse-ridings.'

εὔδης, αὐτὰρ ἐμέ το λελαμένος ἐπλευ, Ἀχιλλει. [II. 23. 69]

- 'Do you sleep and have been forgetful of me, Achilles?'

ὁ γάρ τότε ἀκρόμας εὔδη, λελαμένος δόσῃ ἐπετάγας. [Od. 13. 92]

- 'Then indeed he was sleeping, without fear, having forgotten what things he had suffered.'

The three tenses describe the three different types of action. The imperfect describes the continuous action, while the pluperfect an earlier occurrence, and the perfect participle a past action whose result is perceptible at the moment of speaking.
And in the whirl of dust you did lie mighty in your mightiness forgetting all about horsemanship.'

§ 474. Here are some other examples of this category:

κελληματι:

βὰν ὁ θύς Δαναῶν κελλημένοι. [Π. 12. 106 = 16. 552.]

- 'They went eager, straight in the direction of the Danaans.'

dράσω:

δὲς ὁ κρόσῳ ἱππών καὶ ὀδgnore κέττο ταννοθεῖς,
βεβρυχῶς κόνιος δεδραγμένος αἰματοδόσης. [Π. 13. 392-93.]

- 'So he lay stretched before the horses and the chartot, gnashing his teeth, laying hold of the bloody dust.'

χλινω:

οἱ οὗ νῦν δεῖται σιγῇ, κόλεμος δὲ πέθαναι,
ἀσκλοὶ κεχλιμένοι, παρὰ δ' ἐγχέα μακρὰ κέπηγεν. [Π. 3. 134-35.]

- 'These (soldiers) are sitting ........ leaing on their shields ....' For full discussion, see § 108.

δὲς ὁ ἤμη νασσεσε κέγα κλοστοῦ μεμηλῶς,
λύμων κεχλιμένος κηφισῖ. [Π. 5. 708-09.]

- 'Who (i.e. Oresbius), having much care of his wealth, indeed lived in Hyle lying near to the Cephisian lake.'
- (But Alexander aimed at Tudeus' son, ll. 369-70.),

'leaning against a pillar on the tomb that men's hands reared for Ilus, son of Dardanus, ancient chieftain.'

κόντω κεκλιμένοι, ἐκδε ἡμέθα πατρίδος αἰτης.

[II. 15. 740.]

- 'Leaning on the sea, we are seated (on the plain of the Trojans) far away from our fatherland.'

αὐτάρ ὁ διογένης ὢρο μὲν λίκεν αὐτοῦ ἐκ' ὀχθῷ

κεκλιμένοι μυρίκισιν,

[II. 21. 17-18.]

- 'But he, born of Zeus, left his spear there on the bank leaning against the tamarisk trees.'

So also φήγο κεκλιμένος (II. 21. 549) - 'leaning against the oak', and κεκλιμένοι καλῆσιν ἐπάλξεσιν (II. 22. 3) - 'leaning against the fair battlements', and πλοιν κεκλιμένη (Od. 6. 307) - 'leaning against a pillar.'

- 'Is it some clear-seen island, or a shore of the fertile continent that lies resting on the sea.'

μήτηρ ὁ' ἀντίον ἐξε παρὰ στοθμὸν μεγάροιο

κλίσιμῷ κεκλιμένῃ, λεπτ' ἡλάκατα στραφῶσα.

[Od. 17. 96-97.]

- 'And his mother sat opposite [Telemachus] by a pillar of the house, leaning (or reclining) on a chair, twirling her slender distaffs.'
φύλλων καταλιμένων (Od. 11. 194) - 'of fallen leaves.'

έκκλησι + ἀναπετάννυμι:

τῇ δ' ἑκκούσε τε καὶ ἀρμα ὑψάσεν, οὔτε κολόσσον εὐρ' ἐπικαταλιμένας σαλαβὰς καὶ μαχρὸν ὀχύρα;

ἀλλ' ἄναπετάννυμας ἔχον ἀνέρες, οἳ τιν' ἑταῖρων ἐκ πολέμου φεύγοντα σαῦσειαν μετὰ νῆας

[II. 12. 120-23.]

- 'By that way he drove through his horses and chariot, and at the gate he did not find the doors shut nor the long bar drawn, but men were holding them flung wide open, if they might bring in safety to the ships any of their companions fleeing out of the battle.'

ῥύσις:

τά μοι ἑρυμμένα κεφαλάς;

[Od. 6. 59.]

- 'Which are lying for me soiled.'

ἀίσχυνω:

οὐδ' ὅρη, αἳ κέν τι νέκυς ἤσκυμμένος ἔλην.

[II. 18. 180.]

- 'A reproach to you, if the dead should come, despitefully entreated.'

With almost equal force, as that in τεόχω, the perfect participles of ἀραφίσσω are used in many descriptive passages in which all the elements of situation are presented. The sense is adjectival; e. g. :

κυνηγὸν μὲν πρῶτα περί κυνήματιν ἔθηκεν καλάς, ἄργυροις ἐπισφυροῖς ἀραφίσσως.

[II. 3. 330-31.]
- 'To begin with he placed round his legs his beautiful greaves, fitted with silver ankle-coverings.'

- 'He then immediately drew out the arrow from the well-fitted belt.'

- 'But the bitter arrow fell upon the well-adjusted belt.'

- 'And upon her head she put her helmet with two horns and bosses four, of gold, fitted with the men-at-arms of an hundred cities.'

- 'And on it shone the golden nails, but round it was a silver sheath fitted with golden fastenings.'

- '[As when oaks after the rain] 'are fastened with great roots stretching far.'

- 'So the Trojans, some placed in front and others after them, flashing with brass, followed with their leaders.'
For they restrained him joined together like a tower.'

'But his thick corselet saved him, the corselet which he wore fitted with plates of mail.'

'There is not at all near us a city fitted with towers.'

'And from the peg they took down the mule-yoke, made of box, with a knob thereon, well-fitted with rein-rings.'

'There stood, too, great jars of wine, old and sweet, holding within them divine drink, unmixed and well-fixed against the wall, if ever Odysseus should return to his home, ever after suffering many woes. And the double doors were shut close-fitted.'
- 'But the servants shall make ready for you the lofty chariot with fair wheels (i.e. high and stout), fitted to the body of the carriage above.'

ενθα δέ τε σφ' ἄγορη καλῶν μοσιόημον ἀμφίς,

ρυτοτοῖν λᾶσσει κατωρυχέσσο' ἄραρτα.

[Od. 6.266-67.]

- 'There is also in the place of gathering about the beautiful temple of Poseidon, fitted with large stones set deep in the earth.'

θαυμαζειν δ' ὁ θυσιεύς λιμένας καὶ νῆας ἐλθας

αυτῶν θ' ἠρών ἄγορας καὶ τεῖχας μορφὰς

δομήσα, σκολόπεσσιν ἄρηρτα, θαυμα ἱσθαίαι.

[Od. 7.44-46.]

- 'And Odysseus wondered at the harbours and the stately ships, at the meeting-places of the heroes themselves, and the long and lofty walls, fitted with posts, a wonder to behold.'

'Ελκήνωρ δ' τις ἑσχὲ νεώτατος, οὕτε τι λήν

ἀλκιμος ἐν πολέμῳ οὕτε φρεοῖν ἄρηρώς.

[Od.10.552-53.]

- 'And there was one Elpenor, the youngest of all, and not very staunch in battle, nor very sure in his wits.' (lit. 'fitting tightly closing').

ἐν δ' ἀρ' ἔσαν περόναι δυσκαλέεια πᾶσαι

χρύσειαι, χλησοὶν ἐγνάμπτοις ἄραρται.

[Od 18.293-94.]

- 'And in it (robe) there were twelve buckles, all golden, and fitted with well-turned clasps.'

αὔταρ ἐμοὶ σάκος εἶν καὶ ὅδο δούρε

καὶ κυνεή κάγχαλκος, ἐπὶ κρυτάφωτος ἄραρτα,

[Od.18.377-78 = 22.102.]

- 'But for me there were a shield, (and) two spears and a helmet,
all of brass, and fitted on my temples.'

- 'And tell the women to lock the closely-fitted doors of the house'

  δς θαλάμωιο θύρην πυχινάς ἀραρυταν
  κάλλικον ἀγκλήνας'  

  [Od. 21. 236 = 382.]

- 'And the other door closely fitted.'

  κολλητάς ὁ' ἐκέθυκα θύρας, πυχινάς ἀραρυτας.  

  [Od. 22. 194.]

- 'And I added to it (i.e. Odysseus' chamber) jointed doors, fitted closely.'

  αὐτάρ ἐν αὐτῷ
  στειλείδιν κεριχαλλές ἐλάινον, εὖ ἐναρησίον.  

  [Od. 5. 235-36.]

- 'But in it an olive handle very beautiful and well-fitted to it.'

  τῶν ἡ τοι χρυσῆ ἔτυχ ἄφαιτος, αὐτάρ ὑπερθεν
  χάλκε' ἐπίσωστρα προσαρησία, θαμμα ἵδοθαι.  

  [II. 5. 724-25]

- 'Of these, in truth, the felloe is of gold, imperishable, but upon it
  are brazen tires fitted together, a marvel to look on.'
Some other examples of this category are quoted below:

κακδω:

αύτις δ' ἐμπνεύθη, περὶ δὲ κνοιῆ Βορέα
ζύγει ξηκνελεύσα κακδα κεκαφηδα θυμδαν

[II. 5. 697-98.] all

'But again he recovered breath, and, around the breath of the North wind, as it blew upon him, revived him panting wretchedly in spirit.'

εἰ μὲν χ' ἐν κοταμῷ υ sublica νῦκα φυλασσῶ,
μὴ μ' ἀμυδὸς στίβη τε κακὴ καὶ θηλὺς ἐφού
ἐξ ὅλιγηκελῆς δαμᾶς κεκαφηδα θυμδαν

[Od. 5. 466-68.]

'If indeed I keep watch throughout the painful night in the river, lest [I fear] that both the bitter frost and the fresh dew together may subdue my soul, worn out from weakness.'

κορδεσσο:

αὐτὰρ δ' ὅσπερ ὅς κεκοφυμένα χαλκῇ
κάλλων Ἀργεῖων προκαλέσετο κάντας ἄρποντος
ἀντίβιον μαξέσασθαι ἐν αὐὴ δηισιτήτι.

[II. 3. 18-20.]

'And brandishing his two spears, tipped with bronze, he began to challenge all the bravest of the Argives to fight with him face to face in deadly contest.'

βὴ δὲ ὅδε προμάχων κεκοφυμένοις ἄξοποι χαλκῷ,

[II. 4. 495 = 17. 3 = 87.]

'And he went through the foremost champions fully armed with his gleaming brass.'
Cf. Δεινός δ' ἔβη κεκορυθμένος αἴθοπι χαλκῷ [II. 20. 117.]

- 'Aeneas went away armed with gleaming brass.'

εἶλετο δ' ἄλκιμα δοθρε ὅσω, κεκορυθμένα χαλκῷ, δέδα. [II. 11. 43-44.]

- 'And he took two warlike spears, pointed with brass.'

... ἦσαν ἐν κόλεμον κεκορυθμένοι αἴθοπι χαλκῷ. [II. 13. 305.]

- 'Meriones and Idomeneus went to war fully armed in gleaming brass.'

βριθὺ μέγα στιβαρὰν κεκορυθμένον [II. 16. 802.]

- (But all his spears) 'are heavy, great, stiff, and tipped with a brazen point.'

ἀμαὶ δὲ κέρα φιλῆν βάλεν δγχεί, δγχεί δ' ἐκ' αὖτοιν πάρ θρόνων δοτήκει κεκορυθμένος αἴθοπι χαλκῷ. [Od. 21. 433-34.]

- 'And (Telemachus) cast his hand around his spear, and stood by the seat at his father's side, armed' (or tipped) with gleaming bronze.'

εἶλετο δ' ἄλκιμα δοθρε ὅσω κεκορυθμένα χαλκῷ. [Od. 22. 125.]

- 'And he took two warlike spears pointed with brass.'

καλάζουσι:

οὖν τῇ ἡστὶ κελαίνεσθε Κρονίωνι αἴματι καὶ λύθρῳ κεπαλαμένον εὕχεσθαι. [II. 8. 267-68.]

- 'It is not wise by any means to pray to the son of Cronos, lord of the Clouds, sprinkled with blood and gore.'
- 'And in the other a broad old shield, flecked with rust, (the shield) of lord Laertes, which he carried when (he was) young.'

- ('There she found Odysseus among the bodies of the slain, all befouled with blood and filth, like a lion that comes having eaten an ox dwelling in the field.'

- 'They were all silent through fear of their commanders, but around all of them shone their varied arms wherewith they went clad.'

- 'And before him went Phoebus Apollo clad with a cloud on his shoulders.'

- 'Oh me! you are indeed clad in impudence having a mind set on gain.'
- 'And after him (i.e. Diomedes) [arose, Ἅρτο in line 163] the Aiantes clad in impetuous valour.'

- 'And after them [came] the Aiantes, clothed in furious might.'

- 'If perchance he hopes to deceive some other of the Danaans, ever clad in shamelessness.'

- 'And the two Aiantes, clothed in impetuous valour, drive him thrice back from the dead.'

- 'For immediately my noble mind guessed that a man would come to me endued with great strength, a wild man that knew nothing of justice or of law.'

ἐκπειμένον ἄλχην may mean 'clad in strength' as 'in armour' or 'in shamelessness' (Cf. Π. 1.149 before).
- 'Clothed in great mind.'

    τούτο δ' ἢρπεῖν ἑστὶν ὁρὸς κατασκέμτου ἢλιος.
    [Od. 13. 351.]

- 'Yonder is the mountain Neriton completely clothed (or hidden) with its forests.'

    αἰχή δ' ὁρὸς προσέβαν κατασκέμνου ἢλιος
    παρνησσός, τάχα δ' ἦκανον πτέχας ἡμεθασσάς.
    [Od. 19. 431-82.]

- 'And they came to the steep mountain Parnassus, clothed completely with wood, and soon they reached its windy hollows.'

    κρένως:
    οὗ τις κεκριμένη βδελτι στρατόν οὐδὲ φυλάσσειν.
    [Il. 10. 417.]

- 'No special guard defends the army, nor keeps watch.'

    πρὶν τινα κεκριμένον καταβήμεναι ἐκ νῦν δύναν,
    [Il. 14. 19.]

- 'Until some settled breeze descends from Zeus.'

    Ἡμοιόδομιν ὀδ ταῦρους
    ὀμίκια κεκριμένους ἑφεδοσμον, αἰ κ' ἔλειπαν,
    [Od. 13. 181-82.]

- 'And we will sacrifice to Poseidon twelve chosen bulls, if he may pity us.'

    ἐκ μὲν δουλίχλοιο ὅω καὶ κεντήχοντα ναυ̂ροι κεκριμένοι, ἐξ ὃς ὄρησθηρες ἔκονται.
    [Od. 16. 247-48.]

- 'From Dulichium there are fifty-two chosen youths, and six servants attend them.'
'Αμφιμεδών, τι παθύνες ἐρεμών γαῖαν ἔστω
πάντες κεκριμένοι καὶ ὁμήλικες;  

[Od. 24.106-07.]

- 'Amphimedon, what has befallen you that you have sunk beneath the
dark earth, all in good order and all of the same age.'

κρίνεσθαι of calling up men to arms and drilling them in
military style.


οὖσαν:

[Od. 9. 220-22.]

- 'They (i.e. lambs and kids) were shut up, each placed separately,
the aged apart, the middle-aged apart, and the young ones apart.'


οι δὲ θλεον σιν χειραρχητες υ γες 'Αχαιων,
μυθον μυθελουθην, τοι συνεκα λαον ἀγετεραι.

[Od. 3. 139-40.]

- 'And the sons of the Achaeans, weighed down with wine, came
[there], and they spoke their words, for which they had gathered the
people together.'


[Od. 19. 122.]

- 'And say that I run over with tears, weighed down by my senses with
wine.'


[II. 10. 424-25.]
- 'For now how do they sleep mixed with the horse-taming Trojans or separately? Tell me, so that I may learn.'

φάρμακα, πολλὰ μὲν ἄσθελα μεμιγμένα, πολλὰ δὲ λυγρὰ. [Od.4.230.]

- 'Drugs mixed with many good and bitter (things).'

ἐπεὶ οὖ τι μεμιγμένον ἐστίν διμήλῳ, ἄλλα πολὺ πρῶτον. [Od.8.196-97.]

- 'Since it is not at all mingled with the throng, but much the first.'

οὐδὲ θ' ἀλεσὶ μεμιγμένον εἴδαρ ἔσουσιν. [Od.11.123 = 23.270.]

- '(Men) do not eat food mingled with salt.'

ἄλλῃ ὦ ἄλλων γλῶσσα μεμιγμένη. [Od.19.175.]

- 'But the language of the different (people) is different and mixed up [or their tongues are mixed up].

ὅρων:

μὴ' οὕτω δακρύσσοις πεφυμένη ἀμφὶ πρόσωπα ἔρχεσθαι, ἐπεὶ κάκιον πενθημένοιν ἄχριτον ἄρει. [Od.18.173-74.]

- 'And do not go thus with both cheeks stained with tears, since it is worse to grieve forever without ceasing.'

ἠ μοι στονέωσα τεῦχται, ἀλεί δάκρυον' ἐμοτὶ πεφυμένη. [Od.17.102-03 = 19.595-96.]

- 'Which has become (lit. has been made) mournful for me, ever stained with my tears.'
- 'But he pulled out from his eye the stake, all befouled with much blood.'

αὕτηρ οἱ μοχλὰν
εἶξαρσοδὲφθαλμοτο πεφυμένον αἵματι πολλῷ.

[Od. 9. 396-97.]

- 'Always having been stained with my tears.'

αιὲν ἀκρυσοὶ ἐμοτυί πεφυμένη

[Od. 17. 103.]

- 'But his shoulders were curved, bending together upon his breath.'

Here the perfect participle is used intransitively.

τὰ ὡς εἰ δὲ ἡμῶν
κυρτὰ, ἐπὶ στῆθος συνοχωκύται.

[Π. 2. 217-18.]

- 'And in it (i.e. saucepan) then he placed a sheep's back and a fat goat's, and in it the chine of a fine hog, luxuriant with fat.'

ἐνθα ὡς κατρός ἐμοῦ τέμενος τεθαλυτὰ τε ἀλωλὴν,

[Π. 9. 207-08.]

- 'And there is my father's park and a flourishing vineyard.'

αὕτηρ ἐκὴν ἐληθεὶ πῦρτος τεθαλυτὰ τε ἐκἀρην.

[Od. 6. 293.]

- 'But when summer comes and flourishing (or rich) autumn .......

[Od. 11. 192.]
- either at the wedding, or at a joint meal, or at a rich feast."

- and on it (i.e. the other cliff) there is a great fig-tree, luxuriant in leaves.

- and the rain ever showers it, and the abundant dew.

- (things) which nourish the rich flesh of swine.

- this the well-secured (or strong-built) bridges hold not back.

- and the city shall be protected by the towers and high gates and by the tall well-polished doors that are fitted therein, bolted fast.
- 'And they, parched with thirst, fled straight for the city and the high wall, and begrimed with dust from the plain.'

καλυπτόντες:

οὐ οἶδεν ἡμέραν διστρεφέος βασιλής,
καὶ σὺ κακοτοι ὄβλοι ἔκεκαμένε, κερδαλεφθεὶν,
τίπετε κατακτάσσοντες ἀπήστατε, μὴ μενεῖ ὁ ἄλλος;
[Π. 4. 338-40.]

- 'O son of Peteos, the King nurtured by Zeus, and you who (already) accomplished in evil wiles, you of crafty mind, why do you stand aloof cowering, and wait for others.'

... κόσιν ...
παντοῖς ἀρετήσι κεκαμένον ἐν Δαναοῖσιν.
[Οδ. 4. 725 = 815.]

- 'My husband, (already) adorned with all the virtues among the Danaans.'

ἵερω:

χρύσεων, ἠλέκτροισιν ἐφιμένον ἥλιον ὡς.
[Οδ. 18. 296.]

- [And he brought a chain] 'made of gold, set with amber, [bright] as the sun.'

ἀργῳ:

ἡ δὲ μελανιεῖ δὴ πλουτεῖν, ἄρημομενῃ δὲ ἡμεῖς
χρυσεῖῃ κερ δοθεῖ. τὸ ὁδὸς ἡ βᾶμα τέτυκτο.
[Π. 18. 548-49.]
'And it was blackened behind, and was like a ploughed field, for being golden; that indeed became a marvel exceedingly.'

δρησμένη denotes a past completed action resulting in a permanent state.

τίω:

τὸν δὲ οἱ ἀμφίκολος ψυλῶ γαρ ἐκάθετο φέρουσα νῆματος ἀσκήτου βεβυμένον* [Od. 4.134-35.]

'This then the handmaid, Phylo, brought and placed by her, stuffed fully with finely-spun yarn.'

τίω:

ἐγγὺς ἄνηρ, ὡς ἐμὸν γε μᾶλλον ἔσεμάσατο θυμὸν, ὡς μοι ἐταῦρον ἐκέθυν τετιμένον* [Il. 20.425-26.]

'Nigh is the man who, above all, has stricken me to the heart, for he slew the man I held in great esteem.'

Here 'held in great esteem' is equivalent to 'honoured man.'

φοιτή ὃ' οὕτε θεοῦ τετιμένος οὕτε βροτόσουν. [Il. 24. 533.]

'And he goes honoured neither by gods nor by mortals.'

κηρὺς ὃ' ἐγγύθευν ἠλθεν ἄγων ἐρίηρον ἀοιδὸν ἀμιδόκον λαοῦ τετιμένον* [Od. 8.471-72.]

'Then a herald came near, leading the good ward, Demodocus, held in great esteem by the people.'

μετὰ δὲ σφιν ἐμέλπετο θεοῦ ἀοιδὸς, ἀμιδόκος, λαοῦ τετιμένος. [Od. 13.27-28.]
- 'And among them sang the divine bard, Demodocus, held in great esteem by the people.'

τέθηκα:

ἔσταν ἐνὶ μεγάρουὶς τεθησίτες. [Od. 24. 392.]

- 'They stopped and stood there astonished.'

βροτῶς:

ἀνδρεὺς ἄρηφατοι βεβροτωμένα τεθὲς ἔχοντες. [Od. 11. 41.]

- 'Men are slain in war, holding blood-stained arms.'

§ 477. In the following speech, πεφασμένον is also used adjectivally, and sums up the speech as a whole from the point of view of its effect:

τὸ οὖς ἐν μὲ γένος γε κακόν καὶ ἄνθρωπον πάντες μὴθὸν ἀτιμήσω αὐτὸ πεφασμένον, ἐν κ' ἐν ἐξω. [Il. 14. 126-27.]

- 'Therefore you could not say that I am base and unwarlike by race and despise my spoken counsel which I may speak as well.'

§ 478. The perfect participle of πετάνυμμι is also used adjectivally in the following passage:

πεταμέναις ἐν χεροὶ πῦλας ἔχετ', εἰς ὡς κε λαοὶ
ἐλθῶσι προτὶ ἄστυ περυζέτες. [Il. 21. 591-32.]

- 'Hold the gates completely open in your hands until the people fleeing come to the town.'
§ 479. πεκνυμα, an old Epic perfect passive of πνεω, is mostly common in the participle in the sense of 'wise' and is used adjectivally. The meaning seems to be emphatic - 'very wise or prudent', as the following examples will show:

διαρ κεκυμένα βάζεις 'Αργείων βασιλῆς, ἄρει καὶ μοῦραν βίαν [II. 9. 58-59.]

- 'But you (i.e. Diomedes) say the most prudent (or wise) counsel to the Kings of the Argives, since you have spoken fittingly.'

So also δ καὶ κεκυμένα βάζεις - in Od. 4. 206.

εἰκέ τε μῦθου κήρυξ 'Ιδαῖος, κεκυμένα μὴ δεα ἐλόδες. [II. 7. 277-78.]

- 'And the herald Idaeus, expert in prudent counsel, spoke a word.'

Similarly in

σχήματον δὲ οἱ ἐμβάλε χειρὶ κήρυξ πεισάνωρ κεκυμένα μὴ δεα ἐλόδες. [Od. 2. 37-38.]

- 'The herald Peisenor, skilled in prudent counsel, placed the sceptre in his hand.'

'Ατρεδόη, περὶ μὲν σε βροτῶν κεκυμένον ἐναι Νέστωρ φάσχ' ὁ γέρων, [II. 4. 190-91.]

- 'Son of Atreus, Old Nestor used to say that you are very wise above all men.'
Cf. also:

δ ἔχεις μᾶλα μοι δοκεῖτε πεπνυμένος εἶναι. [Od. 8.388.]

'Αμφίλον', ἢ μᾶλα μοι δοκεῖτε πεπνυμένος εἶναι. [Od. 18.125.]

- . . . . . . seem(s) to me to be a man of prudence.'

Similarly in a set phrase - πεπνυμένος ἀντίλον ηὕδα

(Il. 3.203; 23.586; Od. 24.375) - 'the wise (Antenor) made answer in reply' - the intensive meaning is preserved.

Cf. also πεπνυμένω ἄμφω - 'both men of prudence' (Il. 3.148; 7.276; 9.689; Od. 18.65) and πεπνυμένῳ ἄνδρὶ δικαλῇ

(Od. 3.52.)


γῆρπεπνυμένος ἄνδρὶ in Od. 3.20 = 328. Cf. also. Il. 7.347

11.821; 13.254 = 266; 18.249; 23.586; 23.440 24.377; Od. 4.190 204; 206; 696; 711; 8.388; 586; 18.125; 230; 19.350 352; 22.361; 461; 24.375; 442.
5. The perfect participle with present meaning.

(1) Intensive

§ 480. Like the perfect indicative, the perfect participle is also used with present meaning. And in this respect, some perfect participles are intensive while others give a simple present meaning. The intensive meaning of the perfect participle is mostly found in those verbs whose perfect indicative forms are also intensive. But in some cases the perfect participle, apart from its intensity, expresses an action contemporaneous with the main verb. As, for example, in the following passage, ὁ δὲ ἀντίος ἐκ ξυλόχοιο, φρέζες ἐν λοφίνῃ, πῦρ δ' ἄφθαλμοτι οἰδόρης, ὅτι μὴ αὐτῶν σχεδόθεν. [Od. 19.445-47.]

- 'And he (i.e. the boar) came forth from the wood against them, bristling well with his crest, and looking (eagerly) at the fire with his eyes, and stood near them.'

Compare also ὁδόρχας in § 127.

§ 481. As in the perfect indicative (§ 137), so also the perfect participle of ἔδω is used with present meaning; but it has some modifications in meaning; one is the sense of "knows well", and the other (which has come from this) is the sense of "well-skilled."
The latter sense is associated with handiwork; and the third is used simply as an adjective "skilful in"; e.g.:

τι ἢ τοι ταῦτα λόγῳ πάντ' ἀγορεύω;

[II. 1. 365.]

- 'Why should I tell all these things to you who (indeed) know them?'

ἀμιμί δὲ μάντις
eὐ εἰδότας ἀγορεύσεις θεοπροκλάς ἐκάτοιο.

[II. 1. 384-85.]

- 'But the prophet, who knows well, declared to us the oracles of the one who shoots afar.'

εἰδοσὶ γὰρ τοι ταῦτα μετ' Ἀργείων ἀγορεύσεις.

[II. 10. 250.]

- 'For truly you say this among the Greeks who know themselves well.'

Ἄξι ἐκάστῳ δόμα περικλύτως ἀμφιγυνής
"Ἡφαιστος ποιήσας έν δυνήθη πρακτόθεσιν.

[II. 1. 607-08 of which 608=20.12.]

- 'Where a house has been made for each one by the famous Hephaestus lame in both legs, with cunning skill.'

ἐρέται δ' ἐν ἐκάστῃ πεντήκοντα
ἐμβέβαιας, τόδεν ἐνε εἰδότας ἤνι μάχεσθαι.

[II. 2. 719-20.]

- 'And in each ship sailed fifty oarsmen well skilled to fight amain with the bow.'

οὐχ οἷός, ἀμα τῷ γε ὅσῳ Ἀντήνορος ὑπὲ
Ἀρχέλοχος τ' Ἀχάμας τε, μάχης ἐνε εἰδότας πάσης.

[II. 2. 823=12.100.]
'He was not alone, but with him were two sons of Antenor, Archelochus and Acamas, well skilled in every aspect of battle.'

οὖς ὁ ἐκτὰ γυναῖκας ἁμήνονα ἐργα ὓπειρας.

[II. 9. 128.]

'And I will give seven women who are skilled in clever arts.'

τόφρα ὃς τῷ ἐπάρτωσε ἄλογον, αἰχμῆς ἐν εὐθὺς,

λαμπτεῖδης, ὅψ ἄμμος ἐγείνατο φέρσατο ὑδάν,

λαομεδοντίδης, ἐν εὐθὺς θαυμὸς ἀλήχης.

[II. 15. 525-27.]

'But meanwhile Dolops, well-skilled with the spear, rushed upon him, the son of Lampus, whom Lampus, son of Laomedeon, begat, even his bravest son, well-skilled in fierce battle.'

τὸν ὁ ἐκτάνε νοστήσαντα,

εἴδως αἰπὺν ὀλεθρον.

[Od. 1. 36-37.]

'He slew him on his return, knowing fully well of sheer destruction.'

τῷ ὁ ἄρ' ἀμ' αἰθομένας ὀλοῦς φέρε νέονα λόγα.

Εὐρύκλεια,

[Od. 1. 428-29.]

'And with him Eurycleia, knowing wise things, bore burning torches.'

δῷρ' ὁ γε ταῦτ' ἐπονεῖτο ἴονὶ θεός πραπτάσεσι,

τόφρα οὐ ἐγγύθεν ἡλεύ θεᾶ, θείης ἀργυρόκεφα.

[II. 18. 380-81.]

'While he was labouring at these things with skilful mind, meanwhile the silver-footed goddess Thetis came near to him.'

πολεί δακόλακ πολλὴ λόγη θεός πραπτάσεσι.

[II. 18. 482.]

'He made many curious things with his skilful knowledge (i.e. art).'
'We were sailing together going from Troy, the son of Atreus and I, having friendly feelings to one another.'

el'dótes here can also be explained as 'well known to one another.'

'oúc Ἡφαίστος έτευξεν λόγην πραξίδεσσι.'

- 'Which Hephaestus had fashioned with skilful mind.'

'all' ἔρημο μὲν ἔγον, ἵνα εἴς τοὺς ἤκε θάνατον ἢ καὶ ἄλευθρον εἰ κράταρα μοι παραλίβοις.'

- 'But I will tell them that, even knowing them, we may either die or, escaping death and fate, flee.'

'ἐδοὺς ὅ ἡκτο γυναικί'

kalh tē megálh tē kai ἀκλάδα ἐργα λόγην.'

- [And Athene] 'changed herself to the form of a woman, fair and tall, and skilled in splendid handiwork.'

ἀρτάρ Ὀδυσσεῦς

ἐχθέσας ἁλοχον προσσεβάτει κεδήν λόγαν.'

- 'But Odysseus, in a burst of anger, spoke to his wife who knew (lit. knowing) prudent things.'

εἶ μὴ διήρ κατέρυκε παλαιά τε κοιλά τε εἴς τούς,

knowing

- 'If a man, ἀρχαῖος ancient and many things, had not detained them.'
Furthermore (I gave him - in lines 274-75) women, skilled (lit. knowing) excellent handiwork.

§ 482. The perfect participle of ἄγω corresponds to the perfect indicative (§140f.) and expresses an emphatic sense; e.g.:

anging ὁμοίαν ἄγων καλόν κέρατον ήν - ἕκαστον φαίνομενος, μὴ μοι δουλὸν φορής ἀνόρθων εἰλομένων, εἰρθάτες ἐδομεναι ἀδηνν.

- 'But I did not listen to him, - in truth it would have been much better - but spared my horses, lest they should be in want of food at my hands, they that are really accustomed to eat abundantly.'

μάλλον ὃ φεύγω ἐρώθωσι καμπύλων κόρμα ὀδηςτον, εἰ περ ἄν αὐτέ φιμώμεθα Τυδέος ὑδίν.

- 'They will bear the curved chariot better [driven] by their well-skilled charioteer, if again we flee from the son of Tydeus.'

εἰρθάσι λοθεσθαι ἐκρηπτὸς ποταμότο, κυδιδρύντων.

- 'And as a horse] is well accustomed to bathe in the fair-flowing river exulting.'

§ 483. Some verbs of sound occur more common in the perfect participle than in the perfect indicative (See §131f.). The perfect participles of these verbs show a frequentative action. Like the perfect indicative they are also intensive in meaning; e.g.:
'But the mother fluttered around them wailing for her dear young ones; but whirling round he took her by the wing as she screamed aloud.'

'But the mother fluttered around them wailing for her dear young ones; but whirling round he took her by the wing as she screamed aloud.'

'So he lay stretched before the horses and the chariot, gnashing his teeth, laying hold of the bloody dust.'

'So he lay stretched before the horses and the chariot, gnashing his teeth, laying hold of the bloody dust.'

'Who formerly came to Thebes for the funeral of Oedipus, who was fallen heavily (and therefore is now dead).'

'Then again making a clamour he uttered sharp reproaches against the divine Agamemnon.'

'Then again making a clamour he uttered sharp reproaches against the divine Agamemnon.'

'But Hector understood them among the ranks, and roused himself against them shouting loudly.'
- 'And the son of Atreus followed continually shouting.'

- 'He directed his horses straight in that quarter, and they followed him shouting shrilly.'

- 'So he spoke, and in the semblance of a snowy mountain, rushed on shouting loudly, and flew away through the Trojans and allies.'

- 'So they shouting loudly leapt one another.'

- 'And he went through the foremost fighters armed with the shining brass, (and) shouting shrilly, like the unquenchable flame of Hephaestus.'
'But of them, as a cloud of starlings, or of jackdaws, shrieking shrilly, when they foresee a falcon coming upon them, that brings death to little birds, so indeed the youths of the Achaeans, shrieking shrilly, fled before Aeneas and Hector, and forgot all fighting.'

Od. 12. 256-57.

'And there at the entrance as they (were) shrieking and stretching out their hands toward me in severe calamity, she devoured them.'

Od. 12. 407-08.

'Immediately there came the roaring West Wind raging with a mighty tempest.'

Od. 14. 30.

'They rush upon him with loud barking.'

II. 22. 141-43.
- 'Therein dwells Scylla sounding terribly (or making a hard noise).'

- 'But the Trojans, as sheep in the field of a man having many possessions stand in throngs (lit. unnumbered) being milked, their white milk, bleating incessantly, hearing the voice of their lambs, so the cry of the Trojans arose through their wide army.'

- 'And it runs before them shrieking.'

- 'And he was being dragged bellowing afar.'

- 'Them he cast forth on the ground, bellowing as a bull.'

- 'Then he (the serpent) devoured them (as they went on) shrieking piteously.'
ψυχὴ δὲ κατὰ χυόνας ἥπτε καλυός
ψεκετο τετριγυτα. [II. 23. 100-01.]

'But shrieking aloud, his soul went like smoke down in the earth.'

ἀς αἱ τετριγυταῖ ἐμῷ ἤμαν. [Od. 24. 9.]

'So they went together screaming loudly.'

§ 484. Like that of the perfect indicative (§ 133f.), the perfect meaning participle of καλέω also shows an intensive in the following two passages:

ἐξ' κ' ἐπὶ σ' ἀφαίνοντα κιχῆσομαι ὡς νό κερ ὅδε, μηκέτ' ἐπεῖτ', 'Οδυσῆ, άμοιοιν ἐπείη, μηδ' ἐπὶ Τηλεμάχου καθή κεκλημένος εὔην. [Π. 2. 258-60.]

'If I find you here acting foolishly, as now indeed you do, then may the head of Odysseus remain no longer upon his shoulders, nor may I indeed be any more called the father of Telemachus.'

ἀν γὰρ ἐμοὶ τοιοῦδε πότες κεκλημένος εὖ ἐκνθάδε ναετάνων, καλ' οἱ ἄδει αὐτὸν μὴνείν. [Od. 6. 244-45.]

'Would that such a man might be really called my husband, living here, and that it might please him to remain here.'

§ 485. The perfect participles of some verbs expressing mental state describe a simultaneous action with the action of the main verb. In this case the perfect participle, like the indicative, seems to have the value of a present participle (with intensive meaning). The perfect participial forms of the following verbs are cited below for illustration:
- 'But rush forward remembering the horses of Aeneas.'

- 'There let each of you bearing it in mind fight with his men.'

- 'But Achilleus wept remembering his dear companion.'

- 'My son, how long will you devour your heart with lamenting and grieving, and will take no thought of your food or of your bed?'

- 'But standing forth in defence of the Trojans and the deep-bosomed Trojan women, with no thought at all of fear or of retreating.'

- 'For such a head (= person) do I long for, always having the memory of a man, whose fame is wide through Hellas and mød-Argos.'
καὶ νῦν ἢ τοι ἐγώ μεμνημένος ἀμφ' ὅσος,
μεθοδήμην, δοσα κεννος διζύσας ἐμβηγαίνεν
ἀμφ' ἐμοὶ,

[Od. 4. 151-53.]

- 'And truly now, as I made mention of Odysseus, he was telling of all the woe and toil he suffered for my sake.'

αὐτὰρ ἔπειτα

ὁδῶν καλὴν ἀλεισον, ἵνα σπένδῃσα θεστοῖν ἀθανάτοις ἐμέθεν μεμνημένος ἡματα πάντα.

[Od. 4. 592.]

- 'But then I will give you a beautiful cup, so that you may pour libations to the immortal gods, and remember me well (lit. mindful of me) all your days.'

ἡμετέρης ἄρετής μεμνημένος,

[Od. 8. 244.]

- 'remembering well our prowess.'

καὶ οὐκέγυ τὸ τὸν ἀλεισον ἐμὸν κερίκαλλης ὑπάσσων,
χρύσον ὄφ' ἐμέθεν μεμνημένος ἡματα πάντα
σπένδῃ ἐνί μεγάρτι δι' τ' ἀλλοιοῖν τε θεστοῖν

[Od. 8. 430-32.]

- 'And I will give him this beautiful goblet, made of gold, so that he may remember me well all his days as he offers libations in this house to Zeus and to the other gods.'

νῦν δ' ἀσχέλες καὶ ἀθυμοὶ,
οἶν ἐλῆς καλεπτῆς μεμνημένοι.

[Od. 10. 463-64.]

- 'But now you are withered and spiritless, ever mindful of your severe wanderings.'
- 'But he (the old man) came like the night.'

- 'Oh woe is me! Verily you are speaking in assembly like an infant child, to whom deeds of war are no concern.'

- 'But when indeed he uttered his loud voice from his breast, and his words, in the likeness of snowflakes on a wintry day, then no mortal man could content with Odysseus.'

- '(She i.e. the goddess) spoke to her in the likeness of an ancient woman, a wool-comber.'

- 'She then is gone hastily to the wall like a mad-woman.'
- 'And my proud spirit is very much inclined (to take me) there a wedded wife, a suitable spouse.'

Compare also:

\[
\text{ἀγροτέρωσι σύγχρον ἔοικότε,} \quad \text{[II.12.146.]} \\
\]

- 'like wild boars.'

\[
\text{νεηνὶς ἁνδρὶ ἔοικὼς,} \quad \text{[Od.10.278.]} \\
\]

- '... just like a young man.'

\[
\text{αὐτῷ γὰρ ἐκάθεργος Ἀγήνωρ πάντα ἔοικὼς ἔστη πρόθεσε ποδῶφ, ὁ ὁ' ἐκδοιοῦτο ποσσὶ διάκειν.} \quad \text{[II.21.600-01.]} \\
\]

- 'For the far-shooter, likened in all respects to Agenor himself, stood in front of his feet, but he (Achilles) rushed upon him to pursue.'

\[
\text{Ἡθεὶ ὁ' ἐκ' ψυχῇ Πατροκλῆος ὅπλω, πάντ' αὐτῷ μεγεθὸς τε καὶ ἐμματὰ κάλ' ἐίπνυτα,} \quad \text{[II.23.65-66.]} \\
\]

- 'But there the soul of unhappy Patroclus came to him, likened in all respects to himself, both in stature and beautiful eyes.'

\[
\text{καὶ λίθν κεννὸς γε ἔοικότι κεῖται ὅλοθρώς.} \quad \text{[Od.1.46.]} \\
\]

- 'That man indeed lies low in a destruction that he really deserves.'

\[
\text{Τηλεμᾶχῳ ὁ' εἴκυτα κατὰ κτῆλιν ἤχετο πάντῃ,} \quad \text{[Od.2.383.]} \\
\]

- 'In the resemblance of Telemachus, she (Athene) went everywhere through the city.'

\[
\text{ἡ τοι γὰρ μὲθολ γε ἔοικότες, ὅδε καὶ φαλῆς ἁνδρὰ νεώτερον ὥς ἔοικότα μυθησασθαι.} \quad \text{[Od.3.124-25.]} \\
\]
- 'For, truly, your words are very similar (to him), nor would one say that a younger man would speak things so similar.'

Εἰ ὁ δὲ τέρματ' 'Αθηνῆ 
ἀνόρτ οἴμας εἰκότα, ἐπος τ' ἐφαί ἐκ τ' ὀνόμαζε.

[Od. 8.193-94.]

- 'And Athene set the mark in the likeness of a man, and she spoke a word and addressed him.'

ἐκ δ' ἔλασεν σιδήρωσιν ἐοικότας ἐννεόροισιν.

[Od. 10. 390.]

- 'And she drove them forth in the likeness of nine years old swine.'

σχεδόθεν ὅς οἱ ἤλθεν 'Αθηνῆ,
ἀνόρτ οἴμας εἰκότα νέος, ἐπιβατορι μήλων,

[Od. 13. 221-22.]

- 'Athene came near to him in the likeness of a young man, a herdsman of sheep.'

ὡς νῦν Ἰρος ἔκεινος ἐκ' αὐλείῃσι θόρησιν
ἵπται νευστάκων κεφαλῆ, μεθύοντι ἑοικός,

[Od. 18. 239-40.]

- 'Even as Irus now sits at the court doors hanging his head like a drunken man.'

κελθω:

ἐν δ' αὐτὸς κλέν ἦσι προθυμεῖσι πεποιθώς,
ὄτρυγων πολεμῶνδε.

[Il. 2. 588-89.]

- 'He himself went there, trusting in his courage, and urging them to the war.'
'And let no one, trusting in his horsemanship and valour, be eager to fight alone before the other Trojans, nor let him retreat.'

- 'Paris made his way through the town trusting greatly in his swift feet.'

- 'Even so these two, trusting greatly in the strength of their arms, awaited the oncoming of great Asius, and did not flee.'

- 'Quickly then, although being strong and trusting in your hands, you should give glory to me, and your soul to Hydes famous for his horses.'

- 'Verily, indeed, I have seen other men trusting in their strength and power, in their manhood and number, and who held their realm even in defiance of Zeus.'
'But he, ever trusting in his might, rushed forward at one time through the turmoil.'

[II.23.319-20.]

- 'But another man, trusting in his horses and in his chariots, rolls heedlessly over wide ground here and there.'

[Od.6.130.]

- 'And he started to move like a mountain-buffed lion fully trusting in his might.'

[Od.7.34-35.]

- 'They, trusting in their rapid swift ships, cross the great sea, since the shaker of the earth has given (it) to them.'

[Od.9.105-08.]

- 'From there we sailed forward, grieved at heart, and we came to the land of the Cyclopes, ferocious and without laws, who, trusting very much in the immortal gods, plant nothing with their hands, nor plough.'

[Od.20.289-90.]

- 'Who, indeed, trusting in his boundless wealth, wooed the wife of Odysseus, who was long absent.'
'But the well-greaved Achaeans, on the other hand, led Aias to goodly Agamemnon rejoicing greatly in victory.'

'But he always gives gifts agreeable to gods.'

'If you indeed wish me to complete the funeral for goodly Hector, then in doing this for me, you will act in a way that is entirely pleasing to me.'

'Give her to whomsoever he might wish and who should come be agreeable to him.'
"Take notice, son of Nestor, grateful to my soul.'

- 'Or was it, as it happened, some comrade, dear to your heart.'

- 'But be gracious, so that we may offer to you gratifying sacrifices and golden gifts, finely wrought.'

- 'For to him he used to burn the gratifying thighs of lambs and kids.'

- 'Thus he said, and he spoke a word most pleasing to all of them.'

- 'For already at another time he cast me being eager to defend you, and whistled me by the foot from the heavenly threshold.'
- 'So many long-haired Achaeans stood in the plain against the Trojans, very eager to pierce through them.'

οί δ' ἄρ' ἤλαν σιγῇ μένεα κνεβοντες Ἀχαιοί,
ἐν θυμῷ μεμαθτες ἄλεξεμεν ἄλληλοις. [II. 3. 8-9.]

- 'So the Achaeans went in silence, breathing vigour, very eager at heart to succour one another.'

διπότε κεν καὶ ἐγὼ μεμαθες πᾶλιν ἐξαλάξαει
tὴν θελεῖ, δότι τοι φίλοι ἀνέρες ἐγγεγάδοιν,
[II. 4. 40-41.]

- 'When I, being greatly eager, wish to destroy a city, where are born men dear to γενος.'

ἔς εἰλαῖν ὑμνυε πάρος μεμαυταν Ἀθηνήν,
βῆ δὲ κατ' Ὀλυμπίῳ καρῆνων ἄδεξασα.
[II. 4. 73-74 of which 73=19. 349=22. 186.]

- 'Having said thus he roused Athene who was already eager, and she went down darting from the tops of Olympus.'

ἄροις δὲ τοὺς μὲν Ἀρης, τοὺς δὲ γλαυκῶπις Ἀθηνή
Δείμης τ' ἢδ' ἠθμός καὶ Ἐρίς θυμον μεμαυταν,
[II. 4. 438-40.]

- 'But Ares roused some of them, and the blue-eyed Athene (roused) the others (i.e. Greeks), and τerror, and fear and Discord that rage incessantly.'

καὶ κρῖν περ θυμῷ μεμαθὶς Τρώωσιν μᾶχεσθαί,
[II. 5. 135.]

- 'And though his heart had been eager to fight with the Trojans.'

αὕταρ ὁ ἐμμεμαθες βαθῆς ἔξαλλεται αἰθής
δῆς μεμαθὶς Τρώωσι μεγὴ κρατερῆς Διομήδης.
[II. 5. 142-43.]
- 'But he is eager and leaps out of the high fold; in the same way, mighty Diomedes in his eagerness mingled with the Trojans.'

- 'I see two strong men eager to fight with you.'

- 'For the toil of other sort did not suffer them, which the Silver-bow stirred up, and Ares, the bane of mortals, and Discord that rage unceasingly.'

- 'Those two then held their hands and their sharp spears opposite to one another, eager to fight.'

- 'And Hera led the swift-footed horses, and was eager for strife and the battle cry.'

- 'But Glaucus, son of Hippolochus, and the son of Tydeus came together in the midst of both (armies), eager to fight.'
But Aias, springing forward, pierced the shield, and the spear went right through, and caused him to check his eager onset; it pierced him and cut through to his neck.

- 'There indeed he struck him while he was eager against him with the sharp stone.'

- 'And in them men are eager to row.'

- 'Rushing straitforwards he hit him in his forehead with his sharp spear, nor was the spear, heavy with bronze, stayed by his helm.'

- 'And the far ruling Agamemnon took this in his hand, and drew it towards him fiercely like a lion, and drew it out of his hand.'

- 'For the horses rushed by me, as they were hastening forward.'
- 'For a bird came over them eager to pass across it.'

- 'For indeed truly this bird has come upon the Trojans, as they are eager to pass over.'

- 'But the Trojans, ... eager incessantly and all together in a group like fire or storm, followed Hector, son of Priam with loud noise and shouting.'

- 'He (i.e. Poseidon) spoke first to the two Aiantes, that were of themselves full eager.'

- 'And I am eager, even alone, to fight with Hector, son of Priam, for he is incessantly eager.'

Cf.

- 'For a bird came over them eager to pass across it.'

- 'For indeed truly this bird has come upon the Trojans, as they are eager to pass over.'

- 'But the Trojans, ... eager incessantly and all together in a group like fire or storm, followed Hector, son of Priam with loud noise and shouting.'

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Cf.
... ἀμοτον μεμαθὲς 'Ἀχιλῆ' μάχεσθαι [Π. 22. 36]

Τρῶες δὲ προστυγαν δολλὲς, ἥρχε δ᾽ ἄρ᾽ ἔκτωρ ἀντιχρὺς μεμαθὸς, [Π. 13. 136-37]

- 'But the Trojans marched forward in a group, and Hector led the way, rushing on opposite.'

"Ἰμβριον αὖτ᾽ Ἀλαντε, μεμαθὲς θεόβιδος ἄλχης. [Π. 13. 197]

- 'The two Alantes, on the other hand, desirous of the impetuous fight, (held) Imbrius (on high).'

αἷδο οἱ ὑσυετταί, μάλα περ μεμαθὶ μάχεσθαι, [Π. 13. 317]

- 'It will be hard for him, although he is very eager to fight.'

"Ἡρη, πὴ μεμαντὰ καὶ οὐδομικον τὸν ἱκάνεις; [Π. 14. 298]

- 'Hera, with what desire do you come down from Olympus?'

δὲς κραίλτως μεμαντὰ διέκτατο κότνια "Ἡρη. [Π. 15. 83]

- 'So the queenly Hera swiftly sped on in all her eagerness.'

τὸν ὡς θ᾽ ἄξιο λαχῆς ἀφάνη λίς ἁγένειος εἶς δόδυν, αἰτα δὲ πάντας ἀπέτραξε καὶ μεμαθας. [Π. 15. 275-76]

- 'And then at their cry a lion of noble birth showed himself in the way, and then turned them back all at once in spite of their eagerness.'

δὲς ἐπὶ Κεβρίδη Πατρόκλεις, ἐλλο μεμαθὸς. [Π. 16. 754]
'O Patroclus, how furiously you leaped upon Cebriones.'

η τινά καί Δαναῶν, ἀλήθες μάλα περ μεμάχησα. [Π. 17. 181.]

- 'Or shall restrain someone of the Danaans, very much desirous of fighting.'

εἰ μὴ σφόν Ἀκαντε διέκριναν μεμάχησα [Π. 17. 531.]

- 'If the two Alantes had not separated those two in their fury.'

δῶς μὲν γὰρ τε θέουσι διαρραθαὶ μεμάχησατε. [Π. 17. 727.]

- 'For at one time they run fiercely (or eagerly) to tear him into pieces.'

τρίς μὲν μὴν μετῆκισθε κοσῶν λάβε φαῦσιμος Ἐκτώρ ἐλκέμεναι μεμάχης, μέγα δὲ Τραχεσίων ὄμμα. [Π. 18. 155-56.]

- 'Glorious Hector seized him thrice from behind by the feet, eager to drag him away, and shouted loudly before the Trojans.'

ἀλήθες δ' οὖ μὴ ἐπέκεισθιν ἀποτρέψεις μεμάχητα πρὶν χαλκῷ μαχαῖσθαι ἐναντίον* [Π. 20. 256-57.]

- 'But since I am eager you will not turn me away from valour by your words before we have fought man to man with bronze.'

δε τραμαίνε μένων, δ' ὃς οἵ σχεδὸν ἐλθε τεθηκὼς, γοθνὼν ἄποσθαι μεμάχης. [Π. 21. 64-65.]

- 'So he pondered, and stopped, but he, shuddering, came near to him, eager to clasp his knees.'
'But drive strait through the breast of me rushing on.'

Then I would not bid you, urging you to go to the ships of the Argives, howsoever eager you (might) be.

'In Egypt, the gods still held me back, greatly eager though I was to return here, because I did not offer to them perfect hecatombs.'

'And you hold him there, though greatly eager and struggling to escape.'

'And flung himself head-long into the sea stretching out his two hands, as if very eager to swim.'

'My mother, why now do you not wait for me, earnestly eager to clasp you?...'
'If you would stand by me, oh grey-eyed (goddess), as eager as you were then, I would fight even against three hundred men.'

'And they eagerly rushed very quickly toward the plain through the city.'

'Being eager to fight, I will not myself be far away from you two.'

'But it is not possible anyhow to conceal the eager belly.'

'But the other, eager to escape, trembled with his feet.'

'Then first of all Odysseus rushed on, holding his long spear in his strong hand, and was eager to wound him.'
'And if fifty troops of mortal men stood round us two, eager to slay us in war, you should drive away the cattle and the rich sheep.'

καὶ ἥ τοι ἡγεῖ, ἤλεμαχος μνηστήρας ἁγανοῦς σχῆσομεν ἐντοσθέν μεγάρων, μάλα κερ μεμαθάσας. [Od. 22. 171-72.]

'Verily, indeed, Telemachus and I with keep the haughty suitors within the house, although (they are) very eager.'

ὁπερν γὰρ σὺν ἐπιχειρήσεων μεμαθάσας μεμνομεν ἐν μεγάροις, υμᾶς κοτιδεῦμενοι αἰτ.

[Od. 24. 394-95.]

'For being desirous long time to lay hands on the food, we remain in this house, always expecting you(r coming).'

"ὡς ἠλῖκον ὑπρυνε κέρας μεματαίν 'Ἀθηνήν, βῆ δὲ κατ' οὐλῇμποτο καρῆνων ἄξισασα.

[Od. 24. 487-88.]

'Having said thus he incited Athene, who was already eager, and she went rushing down from the tops of Olympus.'

Here κέρας suggests a past reference.

"αὖτα Ἀχιλλεύς ἐμμεμαλὼς ἐπόρουσεν, ἐρυσίμμενος ἐξῆς ὅξε, σμερδαλέα ἡλίχων."

[Il. 20. 283-85 = 441-43.]

'-But Achilles leaped forward eagerly, drawing his sharp sword, and shouting terribly.'

δεδοίχα:


[Il. 3. 241-42]
'But now, on the other hand, they are not willing to plunge into the battle of men, fearing the disgraces and many reproaches which belong to me.'

οὐ δ’ ἄλλοι ἁκὴν ἔσον, οὐδὲ κε φαλης τόσον λαὸν ἔκτεθαι ἔχοντ’ ἐν στήθεσιν αὐθὴν, σιγή, δειδίδετες σημάντορας.

[II. 4. 429-31.]

'And the rest went silently, you would not deem that the great host was following them having a voice within their breasts, in silence fearing their commanders.'

Διάνυσος δὲ φοβηθεὶς ὅσεθ᾽ αὐλάς κατὰ κήμα, θέτις δ’ ἰπεδέξατο κέλπφ δειδίδτα.

[II. 6. 135-37.]

'But Dionysus frightened, dived down the wave of the sea, and Thetis received him in his fear in her bosom.'

'Εκτορὰ δειδίδτες, κρατερὸν μήστωρα φόβολο.

[II. 12. 39.]

'Fearing Hector, fierce deviser of terror.'

τρομέουσι δὲ τε φρένα ναῦται δειδίδτες.

[II. 15. 627-28.]

'And the sailors tremble fearing in heart.'

Τρόμας δὲ τρόμῳ αὐλάς δηλήθει γυτα ἔκαστον, δειδίδτας, δὲ’ ὀρώντο ποδάκεα Πηλέωνα τεχθέοι λαμπόμενοι.

[II. 20. 44-45.]

'But dread fear came upon the Trojans each to his limbs, fearing that they saw the swift-footed son of Peleus rhining in arms.'
'And as before a dolphin, huge of maw, other fishes flee and fill the depths of a harbour of good anchorage in their terror, for he devours completely whatsoever one he catches.'

'Or whether by now you are all leaving holy Ilios in fear.'

'For this is the lot of slaves, always in fear when their new masters rule over them.'

'And yet even the serving men girded him, and led him out by force all filled with fear.'

'Shivering with both shields and lances.'

'And their ranks sat close together, bristling with shields, helmet and spears.'
ταράδως:

Τρώων αὖτ' ἀγορὴ γένετ' Ἰλίου ἐν πτέλει ἄξρη, δεινη τετρηχυτὰ παρὰ Πριάμου θυρῆ σιν. [II. 7. 345-46.]

- 'On the other hand there was a meeting of the Trojans in the lofty citadel of Ilios, fearful and noisy, at the gates of Priam.'

φυλάσσω:

ἄλλα, φίλος, φρονέων κεφυλαγμένος εἶναι. [II. 23. 343.]

- 'But my dear (son), take care (and be) on your guard.'

βρεθώ:

ἐν δ' ἀλλοτρὶ θεοτοιν ἔρις πέσε βερμίωτα ἀργαλέη, ὅτα δὲ σφίν ἐνὶ φρεσκὶ θυμὸς ἔητο. [II. 21. 385-86.]

- 'But among the other gods fell strife very heavy and grievous, and in diverse ways the spirit in their minds blew.'

κελάως:

ἄλλα μᾶλα σχῆλλης σχοτέλῳ κεφυλαγμένος ὡς νὰ παρὲξ ἔλλαν, [Od. 12. 108-09.]

- 'Nay, sail very close to the rock of Scylla, and drive your ship past quickly.'

(ii) Simple present meaning.

§ 486. In some examples, the intensive meaning of the perfect participle is weakened and is equivalent to the present meaning. In some examples the tense reference is not important, but they express a
completed action at the moment of speaking. In this case, the action, indicated by the perfect participle, is either contemporaneous or simultaneous with the main verb, but suggesting a completed action. For example, the perfect participle of βαλὼν suggests "be already in a place, and therefore stand," as ἐὰν βεβηκός 'on a good footing', 'well established', βεβηκός σφόδρα 'firmly poised' etc. In the following three examples, the perfect participle of βαλὼν shows an action already performed before another action took place within the same period of time:

ἐνθε, 'Ακάμας Πρόμαχον Βοιατίον σύνασε δουρί, ἀμφὶ κασιγνήτῳ βεβηκός·

[II. 14.476-77.]
- 'There Acamas, standing astride his brother, wounded the Boeotian Promachus with his spear.'

Here it is an aorist and perfect participle combination: "stood astride and then wounded."

τὸν μὲν ἔγινεν ἑσώσαν περὶ τρόπιος βεβηκότα

[Od. 5.130.]
- 'I saved him standing astride alone upon the keel.'

ὅς δὲ ἀ κόμον ἀμαληθεὶς περὶ σκυλάμεσσι βεβηκός ἀνδρ' ἀγνοιήσας' ἦλθεὶ μέμονεν τε μάχεσθαι, ὡς ὁ τοῦ ἐνδόου οὐλάκτει ἄγαλημένου κακὸν ἔργον·

[Od. 20.14-16.]
- 'And as a dog stands over her tender puppies, (and) growls not knowing a man, and is eager to fight, so his heart growled within him,
marvelling at their evil deeds.'

Here ἴπτερ... βεβαῖα 'standing over' occurs in a simile (the force of ἴπτερ being 'astride') and is used with present meaning. It is followed by a present+perfect combination, and then in a causal clause by an aorist. ἀλάξει gives a continuous sense ('goes on growling') and μέμονε is emphatic ('is greatly eager'), while ἀλάξει describes a single act (= narrative).

[II. 5. 199-200.]

'He ordered me, mounted on horses and on chariots, to lead the Trojans in the fierce conflicts.'

[II. 24. 80-82.]

'But she sped down into the bottom like a piece of lead, which, mounted on the horn of a wild ox, comes bringing fate to the greedy fishes.'

It is the description of a fish-hook and line with lead weight

[II. 9. 582-82.]

'And the old horseman Oeneus besought him, going up to and standing upon the threshold of the lofty chamber.'
But Cebriones, standing beside Hector, perceived that the Trojans were confused and spoke to him a word.'

'Thus, these two stood very near to one another.'

For:

εὑρεν ἐκείνη Ὀδυσσῆα διὶ μὴν ἀτάλαντον ἑστατότ'.

[II. 2. 169-70.]

'She then found Odysseus standing and equal to Zeus in counsel.'

τῆς δ' ἑστατές θαυμάζομεν, οἷον ἐπίθεσιν.

[II. 2. 320.]

'We stood and wondered at what thing had been done.'

εὑρε Λυκάδονος ὑνὴν ἀμφιμονά τε κρατερὸν τε ἑστατότ'.

[II. 4. 89-90.]

'She found the son of Lycaon, blameless and strong, and standing.'

εἷς δ' ἐνόησα Ἀλαντε ὡς, κολέμου ἀχορήτω, ἑστατάτας,

[II. 12. 335-36.]

'And he perceived the two Aiantes, insatiate in war, standing there.'

ἀλλ' ἕως τε στῆλην ἢ δενδρὸν ψυχετέπτηλον ἀτρέμας ἑστατὰ στῆθος μέσοροι συτάσε σουρὲ ἵρως Ἰδομενέως,

[II. 13. 437-39.]

'But the warriors of Idomeneus wounded him with his spear in the middle of his breast, standing firmly without any motion like a pillar or a tree with lofty leaves.'
'And my horses stand firm at the foot of many-fountained Ida.'

- 'And there was an assembly of them standing upright, nor did anyone dare to sit down.'

- 'Those two standing lament for him.'

- 'But standing forth in defence of the Trojans and the deep-bosomed Trojan women, with no thought at all of fear or of retreating.'

- 'And the other youths, standing round the place of contest, beat time, and a loud voice arose from below.'

- 'And their lord, afflicted with grievous pains, felt along the backs of all the sheep, standing upright.'
- 'And they around the King pleaded their causes, sitting and standing throughout the wide-gated house of Hades.'

καὶ μὴν Τάνταλον εἰσεβηκὼν χαλέπ’ ἐλγε’ ἥχοντα,
δοτάτ’ ἐν λίμνῃ.

[Od. 11. 582-83.]

- 'And I saw Tantalus in severe woes, standing in a pool.'

ὡς οἱ μὲν ρ’ εὗχοντο Ποσειδόων ἄνακτι
ὅμου θαλῆσιν ἱγινομένως ἢδε μέδοντες,
δοτατές περὶ βαμύδν.

[Od. 13. 185-87.]

- 'Thus they were praying to the lord Poseidon, the leaders and the Chieftains of the people of the Phaeacians, standing around the altar.'

τὴν δ’ ὁδυσσεῦς φράξεως άνάγει ὅτων ἄφορδήν
δοτάτ’ ἄγχ’ αὕτης

[Od. 22. 129-30.]

- 'But Odysseus bids the divine swineherd watch, standing close by.'

ἐδρόν ἔχειτ’ ὁδυσσῆα μετὰ κταμένοισι νέκυσοιν
δοτάθ’

[Od. 23. 45-46.]

- 'Then I found Odysseus standing among the slain bodies.'

"ὡς οἱ μὲν τοιαῦτα πρὸς ἄλληλους ἄγδρενον,
δοτάτ’ εἰν ’Αδάνο οἵμοις, ὡκδε κεκεύσει γαῖς.”

[Od. 24. 203-04.]

- 'Thus they were speaking such things to one another, standing in the house of Hades beneath the depths of the earth.'
μετακαυβιδομενοι οδε μάεοντο,
αλληλουν διεσιοντες βέλα οστοιλαντα,
κολλων δεξιοντες.
[Πί. 17. 373-75.]

- 'But they fought, resting themselves at times, avoiding one another's
baneful darts, and standing far apart.'

οδε οι ίπποι
τολμων άκροδες, μάλα οδε χρεμετιξουν επ' άκραν
κελευ δεξιοντες.
[Πί. 12. 50-52.]

- 'But his swift-footed horses did not dare, but neighed loudly standing
on the extreme brink.'

οι β' ετι μεμήριζουν δεξιοντες παρά τάφρω.
[Πί. 12. 199.]

- 'Truly they still hesitated standing by the ditch.'

ο δ' 'Ιδομενης άκροντας δευκαλιδαο
διφρω δεξιοντες.'
[Πί. 17. 608-609.]

- 'And he (Hector) made a throw at Idomeneus, son of Deucalion,
standing upon his chariot.'

τεχχος μεν β' άλοχοι τε φίλαι και νήπια τέκνα.
δυνατ' δεξιοντες, μετά δ' άνερες ους εκε γήρας.
[Πί. 18. 514-15.]

- 'Their dear wives and little children were guarding the wall standing
thereon, and with them there were men of old age.'

δε κέλευα πολέμου δεξιοντες και άντης
νήπας υποχήνοντας κλαο' ελκεμεν.
[Πί. 14. 96-97.]
- 'Who bids us when the war and the cry of the battle [is] going on [to] draw our well benched ships to the sea.'

όλοι αὐτοὶ:

δοκασίως γὰρ καὶ ἄλλος ἄνηρ ἄλαλημενος ἔλθεν
καὶ ζεϊ ἐνὶ μεγάροις ἁβεὶν παῖδας τῷ ἀλοχὸν τε·
[Od. 13. 333-34.]

- 'Eagerly another man on his return from wanderings would desire to see his children and his wife in his house.'

οὗ γέρουν, ὅτι τις κείνου ἄνηρ ἄλαλημενος ἔλθεν
ἀνγέλλων κείσει τυνακτά τε καὶ φίλου νυών,
[Od. 14. 122-23.]

- 'Old man, no wanderer that came and brought tidings of him could persuade both his wife and his dear son.'

τῷ χέ τοι ἄγαλας γε διεσκεδάσεις ἀλάσας,
τας νυν ἡμέρας φορέεις, ἄλαλημενος αἰεὶ
κατά κάτι·
[Od. 17. 244-46.]

- 'Whereby he would dispense all your gloryings, which now you put on in your insolence, even wandering about the city.'

ἄλλ' ἄλλος τις πτωχὸς ἄνηρ ἄλαλημενος ἔλθεν
μὴδὲς ἔτανυσε βίον, οἶδα δ' ἦκε σιδήρου.
[Od. 21. 327-28.]

- 'But another, a beggar, that has come from his wanderings, easily bent the bow, and shot through the iron.'

τρέπων:

ἄλλα πρὸς Τρώας τετραμεμένοις αἰεὶ όπλῶσι
εἶχες, μηδὲ θεοῦς μενεαίνεις τῷ μάχεσθαι.
[II. 5. 605-06.]
- 'But give you ground backward; always turned to the Trojans, and bravely be not eager to fight brandy with gods.'

\[ \text{Il.13.541-42.} \]

- 'Then Aeneas leaping forward struck Aphareus, son of Caletor, that turned towards him, in the throat with his sharp spear.'

\[ \text{Il.17.227-28.} \]

- 'Wherefore now let everyone turn straight (against the foe) and perish haply or be saved.'

\[ \text{Il.17.598-99.} \]

- 'For he (i.e. Peneleos) was wounded at the end of his shoulder by a spear, as he ever turned facing (the foe).'

\[ \text{Il.19.212.} \]

- 'turned along the vestibule.'

\[ \text{Od.5.70-71.} \]

- 'And four fountains were flowing in order with bright water hard by one another, turned one this way, one that.'

\[ \text{Od.12.80-81.} \]
- 'And in the midst of the rock is a dark cave turned to the west, toward Erebus.'

δεχομαι:
δς Τρώων σχοπός ἵκε, ποδωκείησι πεκοιθώς, τόμβῳ ἐπ' ἀκρωτάῳ Αἰολήταο γέροντος,
δειμένος δικότε ναυφαν ἀφορκηθέων Ἀχαιοι.

[II. 2 792-94]

- 'Who was sitting as a sentinel of the Εροιανς, trusting in the swiftness of foot, on the top of the tomb of the old man Αἰευτῆς, awaiting until the Αχαίανς should sally forth from their ships.'

ἐκ τοῦ δή τῶν τούτων δειμένος ἄνδρας εὐαλωοῖ.

[II. 8 296.]

- 'From that time, indeed, I lie in wait to slay the men with my bow and arrows.'

δειμένος εν προδοκήσοιν,

[II. 4. 107.]

- 'lying in wait for it in ambush.'

Πατροκλὸς δὲ οἱ υἱὸς ἐναντίος ἥτοι σιώκη,
δειμένος Αἰακίδην, ὅποτε λήξειν ἀελῶν.

[II. 9. 190-91.]

- 'But Patroclus was sitting alone opposite to him in silence, waiting for the grandson of Αἰακίς, when he could cease singing.'

ἀδὴ δὲν ἕνατα κατὰ τούτοι δειμένος, ἐς δὲ πεν ἐλθεῖσις,

[II. 10. 62.]

- 'I must remain here with them, awaiting for you until you come.'
—503—

χρυσῶν Ἀλεξάνδρουδ οἰκεῖον ὁδηγοῦν, ἀγλαὰ δῆρα,
οὐκ ἠτασκε ... [II.11.123-24.]

— 'Who (i.e. sons of Antimachus), above all, expecting gold from
Alexander, goodly gifts would not suffer ...'

τὸν δ’ Ἀλας οὕτως οἰκεῖον ὁδηγοῦν ἔχει μαχρῇ. [II.15.745.]

— 'Aias, waiting for him with his long spear, wounded him.'

ἐνε' ἰπ' ᾗ δενῆκει οἰκεῖον. [II.15.730.]

— 'There then he stood on guard.'

tοῦτοι δ’ ἐπείτ’ ἀκάνευοι ὅπως σκοποὶ εἰπάτο λαῖν
ὁδηγοὺς, ὅπποτε μῆλα ὄδοιάτο καὶ ἔλλεις βοῦς. [II.18.523-24.]

— 'Thereafter two scouts were placed by them apart from the people,
waiting till they should see the sheep and sleek oxen.'

Ἀτρεόθεν τε καὶ ἄλλοι ἑυκυμίδες Ἀχαῖοι,
ἐπεῖς τάδ’ ἀείλα ὁδηγεῖνα κεῖτ’ ἐν ἁγίαι. [II.23.273-74.]

— 'Son of Atreus, and you all other well-greaved Achaeans, these
prizes lie waiting in the contest for the horsemen.'

ὁ δ’ ὅπι ἐμπαξεῖ τοῦ μῆθον,
ἐλλ’ ἀκὼν πατέρα προσπέφυγέντο, ὁδηγοῦς ἀεί,
ὅπποτε οὐ μυστηρίῳ ἔναλείσι χεῖρας ἐφῆσε. [Od.20.384-86.]

— 'But he took no heed of their words, but silently looked at his father,
ever waiting until he should lay his hands on the shameless suitors.'
- 'But in silence suffer many sorrows enduring the violence of men'
(i.e. 'submit to the violence of men').

υποδείγματος is explained either i) as a non-reduplicated perfect, or ii) as an original ε-áorist participle (δεξ-ε-μένος) with σ lost by regular phonetic change.

- 'But I am your father, for whose sake you suffer with groaning many griefs, enduring the violence of men.'

γνωματι:

οὗ καὶ Μήσονας ἴγον ὡς Τμώλη γεγαδτος.

- 'Who also led the Maeonians born under Tmolus.'

- 'That he should never set on his knees a dear son begotten of me.'

- 'Whom he left lately born in his house.'
But Autolycus, coming to the rich land of Ithaca, found a boy, newly born from his daughter (i.e. who is in fact a son of his daughter).

τὸν ὅμιλατεν ἔξειον Ἐλένη Δίως ἐγενεταί.

[Π. 3.199.]

But him then Helen born from Zeus answered.'

ὁς ἦφαι, ἔδεισεν ὅ Ἐλένη Δίως ἐγενεταί,

[Π. 3.418.]

Thus she said, but Helen born from Zeus, trembled.'

χαλεπάν τοι ἑρωθενθεὶς Κρόνωνος
καὶ δὴν ἐφικεμέναι, κοταμοῦσα περ ἐγενεταί

[Π. 21.184-85.]

'It is difficult for you, born from a river, to contend with the children of the mighty son of Cronos.'

κλαῖε μὲν Ἀργελή Ἐλένη, Δίως ἐγενεταί.

[Οδ. 4.184.]

'Helen of Argos, born of Zeus, wept.'

ἔνθ᾽ αὐτὸ ἀλλ᾽ ἐνθὰ Ἐλένη Δίως ἐγενεταί.

[Οδ. 4.219.]

'Then again Helen, born of Jupiter, conceived in her mind other things.'

τὸν μὲν Ἀθηνᾶς θηκέων, Δίως ἐγενεταί,
μὲν ἦδοτά τ' ἐλοίδεσσιν κατ' θάνονα,

[Οδ. 6.229-30.]

'Then Athene, born of Zeus (i.e. in fact the daughter of Zeus) made him taller and stouter to look on.'

οὖδὲ κεν Ἀργελή Ἐλένη, Δίως ἐγενεταί,

[Οδ. 23.218.]
— 'Nay even Argive Helen, born of Zeus (i.e. indeed daughter of Zeus.)'

φῦμων, τῇ τῷ Ἰδήρ μακροτάτῃ πεφυτῇ δὶ τῷ ἱέρῳ άθλερ ἵκανεν.*

[II. 14. 287-89.]

— 'Which (i.e. the lofty tree) then growing very tall through the air reached heaven.

δοιοὺς δ’ ἄρ’ ὑπῆλθε άθμονυς,

δὲ διμίθεν πεφυτας.*

[Od 5. 476-77.]

— 'And he went under the bushes growing out from the same place.'

θάτις δ’ ὡς ἱππατο γούνων,

ὡς ἤχετ’ ἐμπεφυτᾶ, καὶ εἴρετο ἑσπερον αὔτις.*

[II. 1. 512-13.]

— 'But Thetis, when she had clasped his knees, held on thus sticking to them, and asked him a second time again.'

δῶς αὔχενος ἐκπεφυτάς.

[II. 11. 40.]

— 'Growing out from one neck.'

χανδάνω:

ἀβταρ τῷ τριτέτῳ ἵκυρον κατέθηκε λέβητα

καλὸν, τέσσαρα μέθρα καθανόδητα, λευκὸν ἐτ’ αὖτως.*

[II. 23. 267-68.]

— 'But for the third he set forth a beautiful cauldron untouched by fire, holding four measures (i.e. that held . . .) still white as it was.'

καὶ ἀκάλεσα οἶχον

ἐβ’ μᾶλα ναιετάντα, καθανόδητα πολλὰ καὶ ἀὖτελ.*

[Od. 4. 95-96.]
- 'And (I) have ruined my house very well situated, containing many good things.'

χαλυφ:

δὲ ἐκ τοῦ ὄρους καταλυόμενον ὅπου οἱ φατευμὲ, κἂν δὲ ἤρ᾽ ἐπὶ στόμ᾽ ἔκαψε:

[II.16.409-10.]

- 'So he dragged him gaping out of the chariot by the shining spear, and thrust him down on his mouth.'

χρῶν:

μὴ μὲν ἐγὼ κοβρη βρισκομεν κετρ' ἐξένεικα, οὔτ' εὐθὺς πρὸς μὲν καλυμένος οὔτε τεῦν ἄλλον.

[II.19.262.]

- 'That I have not laid a hand on the damsel Briseis, using the pretext of the bed or of any other thing.'

τὸν δὲ οὖν, νόστον κεκρημένον ἵδε γυναιχὸς, ... ἔρωκε καλυψά ... ἐν στέψει γλαφυροτοί,

[Od.1.13-15.]

- 'But him (Odysseus) alone, filled with longing for his return and for his wife ... did Calypso detain in her hollow caves ...'

ἀλλ' ἀλλος συμβόλης καταλύμενοι ἄνδρες ἀλήται ψεύδοντ', οὐδ' ἐδέλεουσιν ἀληθὲς μυθῆσατο.

[II.14.124-25.]

- 'But men who wander in need of hospitable attention tell lies at random, and are unwilling to relate true things.'

πρὶν δὲ κε, καὶ μᾶλα κερ καταλυμένος, οὐ τε δεχομένη.

[Od.14.155.]

- 'But before [he comes], I could not receive them, although I need them very much.'
- 'For shame is no good to a needy man.'

- 'Whosoever he might be and with whatsoever need he came.'

- 'Needing bread and wine.'

- 'For he brought on these deeds, not so much through desire or need of the marriage.'

§ 487. As was said before (§ 442), the perfect participle in the Rgveda behaves as in Greek, and as such, some of the examples signify a past (completed) action, while some others show a present meaning. A few instances are found in a resultative sense. From an analysis of the examples found in the Rgveda, it is seen that most of the examples of the perfect participles refer to past actions. Apart from those which are already mentioned (Cf. §§ 452, 457), only a few instances are given below:
'Guarded by Ahi stood the wives of Dāsas, the waters stayed like the cows held by the robber. But having slain the Vṛtra, (Indra) opened the cave wherein the mass of waters had been imprisoned.'

Here both the perfect participle, jaghanvan, and the perfect indicative, vavara, describe past actions.

'O Indra, accumulator of the merits of sacrifice, desirous of going to man, you have slain Vṛtra with your steeds, and caused waters to flow; you have taken in your hands the metal thunderbolt, and have made the sun visible in the sky.'

'O Rbhus, sleeping (in the solar orb), you asked, "who has awakened us, O inapprehensible (Sun), to this work?" The sun replied, "The awakener is the wind", and in this year, you again today light up this world.'
Here susúpvasam refers to an action antecedent to aprcchata, while the pluperfect, abubudhat, describes an earlier action.

So also in the following hymn:

susúpvasam na nir vīt̄er upāstha sūryam na dasāram tamasi kṣiyantam /
subhē rukmām na darsatam nikātam ud upāsthur asvinā vandanaya //

[RV.1.117.5.]

- 'Like one sleeping on the lap of the earth, or like the sun disappearing in the darkness, you brought forth Dasras, the sage Vandana, and Asvinas, like a handsome and splendid ornament designed for embellishment.'

§ 488. In the following hymns, the perfect participle, jujurvan, may have a resultative sense (Cf. also § 464 where some other examples are also given)

dirghatama mamateyo jujurvan dasame yuge /
apam artham yatina brahma bhavati sarathi //

[RV.1.158.6.]

- 'Dirghatama, the son of Mamata, has grown old after the tenth yuga. He is the Brahman of those who seek to obtain the object of their works; he is their charioteer.'

a yan me abhvam vanadah pananto'sigbyo nāmīmta varnam /
sā citrena cikite rāmsu bhasā jujurvan yo muhurā yuvā bhut //

[RV.2.4.5.]

- 'They (i.e. my friends) who loudly extol me have praised my greatness, He has shown his real form to the priests, he who is known (at sacrifice)
by his bright delightful splendour, and who, though he has grown old, becomes young again and again.'

§ 489. **In the following sisriyanam describes a state as it is viewed in the past, while tatakṣa refers to a past action:**

\[
\text{ahannihim parvate sisriyanam tvastasmai vajram svaryam tatakṣa} / \\
\text{vasvaiva dhenavaḥ syandamāna ānjaḥ samudram ava jagmur āpah} //
\]

[RV.1.32.2.]

- 'He clove the cloud (or slew the serpent) lying on the mountain; Tvastr fashioned (or sharpened) his heavenly bolt of thunder. The flowing waters quickly glided downward to the ocean, like cows lowing for their calves.'

§ 490. **In the following hymns, cikitvān, rurukvān, and susucānāh signify a present sense:**

\[
\text{ato visvanyadbhute cikitvānabhi pasyati} / \\
\text{kṛtāni ya ca kārtvā} //
\]

[RV.1.25.11.]

- 'Perceiving from him, he beholds all the marvels that have been or will be done hereafter.'

\[
\text{ṛtasya presā ṛtasya dhītir visvayur visve apamśi cakruh} / \\
\text{yas tubhyam dāsadyo vā te siksātāsmai cikitvān rayim dayasva} //
\]

[RV.1.68.3.]

- 'Praises are addressed [to him who has gone (to the sacrifice)]; oblations are offered [to him who has gone (to the sacrifice)]; all sustenance is in him, and all the (customary) rites they have performed.'
(O Agni), knowing (the thoughts of the worshipper) do you grant wealth
to him who presents oblations to you, or who wishes (to be able to present them).

\[ \text{RV.1.149.3.} \]

- 'He who is wise, and goes (wheresoever he wishes), has lighted up
the delightful spot like the rapid ethereal (wind). He is radiant like
the sun, and is manifested in many forms.'

\[ \text{RV.1.149.4.} \]

- 'He, the twice-born, illuminating the three luminous regions, and
shining over all the spheres, the best sacrificing priest, stands at
a place where the waters are gathered.'

In a similar way, the other examples, not mentioned here, can be
analysed.
CONCLUSION
CONCLUSION

§ 491. From the above survey it can be said that aspect can convey a considerable number of meanings or combinations of meaning depending on the context. Speech is normally employed to communicate the speaker's judgments and feelings to others, and as such, his sentence mirrors his judgment. The speaker may look at the action in various ways: he may regard the action as a whole ('complexive' or 'concentrative') or from the point of view of its beginning ('inceptive' or 'ingressive'), or duration ('progressive'), or end ('egressive' or 'terminative'). The speaker may also look at the action subjectively: he may stand before the beginning of the action ('prospective'), or in the middle of the action ('introspective'), or at the end of the action ('retrospective'). When the speaker has made his judgment and has used his verbal form accordingly, he also situates the action in his respective time-sphere. Thus we get the aspectual meaning in combination with any one of the tenses - present, past and future. In IE different affixes or infixes or suffixes were used to indicate these aspects. Besides these, there are other types of aspectual meaning which indicate whether an action is iterative or habitual, repetitive or intensive. The possible range of meaning of aspect is not exhausted by these lists. The different shades of meaning can be shown in various ways. From the analysis of the verbal systems of Greek and Sanskrit, it is seen that in the primitive stage three verbal stems -
present, aorist and perfect - had originally three basic aspectual meanings (§§ 8 - 31). In general, any verb can show the different aspectual meaning by taking any of these affixes, infixes or suffixes. But as all verbs cannot show every shade of meaning (because of the nature of the meaning of the verb), we have a number of defective verbs which are not found in all aspectual senses.

§ 492. With regard to the perfect-system of Homer, as analysed after comparing with the Old Indo-Aryan, it can be said that, apart from its intensity (which is also blurred in some cases), the perfect system conveys various aspectual meanings. In some instances, the perfect tense is used to refer to a past (completed) action, and this is found in the indicative (§§ 67 - 95), infinitive (§§ 415-418) and participle (§§ 443-458). The pluperfect, in this respect, is primarily the past of the perfect and develops in two ways. It shows the completedness of an action in the past (§§ 343-354), and also, it shows the priority of a past action to another past action (§§ 355-364). But in the future perfect, the completedness of an action and intensity are not always mutually exclusive (§§ 317-324). This characteristic feature of the Homeric perfect is also found in later writers. But from this feature, as Chantraine observes, there arose, in the post-Homeric period, mainly from the 4th century B.C. onwards, a perfect which expresses a narrative tense. By the end of the Byzantine period, there came a confusion of the perfect
with the aorist, and gradually the former was lost and expressed by the periphrastic forms. In Sanskrit too, the perfect tense is used to describe a narrative in the post-Samhitā period, particularly in the Brāhmaṇas. In the Classical period, as with the Greek, the use of the perfect is confused with the aorist.

§ 493. Another feature which is also found in both the Homeric and Rgvedic languages is the resultative perfect (§ 63). This characteristic feature is also apparent in the indicative (§§ 96-122), infinitive (§§ 419-424) and participle (§§ 459-464). In the pluperfect, this feature is not easily discernible.

§ 494. In a great majority of cases, the perfect is used to indicate a present meaning and to express a present situation. In this case, the perfect is diversified by its meaning. It is mainly intensive (§§ 61 & 64) and greatly emphasizes the weight of the situation. This intensive meaning of the perfect mainly depends on the context. But some ancilliary elements, at times, help to determine the intensive meaning. Sometimes the use of adverbs, prepositions and emphatic particles (§ 124) helps to deduce the intensive meaning, sometimes the frequentative form (§§ 175-76) adds force to the perfect, and sometimes the use of the perfect in a positive-negative contrast (and vice-versa) produces an intensive meaning (§§ 178-79, 184). Sometimes the active perfect forms are used intransitively, and then to show a greater degree of intensity in their meaning (§ 124, § 182). Sometimes the emphasis
appears in such sentences where the perfect is used in the last of a series of events as the final culmination of an action. This has been noticed in the indicative (§ 179), optative (§ 290) and in the pluperfect (§§ 365 - 69). The intensive meaning of the perfect is basically found in all moods and tenses along with the infinitive and participle both in the Homeric (Ind. §§ 124 - 188; Fut. §§ 325 - 333; Plpf. §§ 371 - 89; Inf. §§ 423 - 426; Part. §§ 480 - 485) and the post-Homeric periods.

§ 495. In Homer as well as in the Rgveda, some perfect forms express a state. These are found in the indicative (§§ 189 - 207), pluperfect (§§ 390 - 96), infinitive (§§ 427-429), and participle (Cf. §§ 465-479).

§ 496. In some cases, the perfect forms are encountered in the description of works of art, or of natural phenomena, and with verbs expressing position or movement. The perfect forms are also used in similes and in appositional types of sentences. In such cases, the perfect marks the enduring result rather than the mere completed act. The intensive meaning of the uses of these perfect forms seems to have been diminished or lost in many of these examples. They seem to have been used with present meaning, and can be rendered into English by the present. These are illustrated in the perfect indicative (§§ 208-261), subjunctive (§§ 264-272), infinitive (§§ 430-436), and participle (§ 486). The pluperfect in Greek becomes the simple preterite tense in English (§§ 397-412). Except for the modal meaning, these basic meanings of the perfect are usually found in all the moods and tenses, as well as in the infinitives and participles.
The use of the perfect in the post-Homeric writers developed in many ways. Not only do the characteristics of the Homeric perfect continue but there arose also a number of usages which are absent in Homer. For example, the use of the gnomic perfect occurs frequently in the writings of the later poets. Except in one or two instances (Cf. II.1.278, § 226; Od.11.222, §176), and these dependent upon one's interpretation, the gnomic perfect is absent in Homer. Secondly, a historic perfect occasionally occurs corresponding to the historic present, which is also absent in Homer. Moreover, the perfect is used as a future perfect, in exactly the same way as the present appears in a future sense. Sometimes the perfect is used to refer to a past action whose time is specifically mentioned (and in this respect, it is almost equivalent to the aorist). A survey of literature belonging to the post-Homeric period may perhaps reveal many other uses of the perfect.

In conclusion, I consider that it might be useful, in analysing the usage of Greek and Sanskrit verbs, to classify them into groups, taking into account both lexical meaning and aspectual potentialities.

Finis.
NOTES
Introduction.


2. Primitive IE derived this simplicity from Hittite whose conjugational system was not as elaborate and complex as Indo-European. There were two tenses and moods in Hittite. Affixes or suffixes were not even numerous. For detailed study, vide, G.A. Barton, Hittite Studies, Paris 1923, p.16f; E.H. Sturtevant, A Comparative Grammar of the Hittite Language, Philadelphia, 1933, p.216 ff.

3. Unless otherwise stated Sanskrit includes both Vedic and Classical.


5. According to some there were two stem systems; and they included the aorist in the present. Some like to separate the future, which is generally included in the present. cf. Brugmann, A Comparative Grammar of the Indo-germanic Languages, Vol. IV, Strassburg 1895, p.133 ff.; Macdonell, Vedic Grammar, Strassburg 1910, p.313 §411; Whitney, Sanskrit Grammar, 3rd. edn. 1896, p.202 §535.


7. Thus in Celtic, Italic and Slavonic the -S theme came to signify the past tense, and in Greek and Sanskrit this developed into the aorist tense. Similarly the -syo, -so themes developed into the future tense in Sanskrit, Baltic and Greek.

8. Here form is used to include both form and sense.

9. After the remark of Sir William Jones in 1786, the then pioneers of Comparative Linguistics such as Schlegel, Humboldt, Bopp, Schleicher, Steinthal, Osthoff, Brugmann, Wackernagel, etc. all set out to establish
the phonological and morphological affinities among the IE languages.

Before Delbrück IE Syntax did not attract scholars' attention.

10. As just mentioned above, the first elaborate study on IE syntax was made by B. Delbrück in his Vergleichende Syntax der indo-germanischen Sprachen in three volumes, Strassburg, 1893-1900. Delbrück's book, though now a little antiquated, is almost the basis for the later writers. The latest study of IE syntax which forms the 6th and 7th volumes of the Indo-Germanische Grammatik by H. Hirt, Heidelberg, 1934-37, is based on theoretical consideration, and aspect has very little place there. Although Delbrück has touched upon the subject, it was not until recently (due to the study of the Slavonic languages), that the subject has gained its popularity. Besides the IE Syntax, the syntax of individual languages or language-groups have also been studied, but there too a detailed study of aspect has not been systematically made.


12. The perfect system includes all its forms in tenses (Pluperfect, Future Perfect), moods (Indicative, Subjunctive, Optative, and Imperative), infinitives and Participles.


4. Attempts have been made to study English aspectually, for which see,


6. Aspectual studies of other modern languages, such as, French, Polish, Dutch, Hindi, Bengali, have also been made.


8. The references to Sanskrit books will be given while discussing sections §§ 49-52.

9. Gray in his *Foundations of Language* (pp. 207-08) has discussed some other types, such as, reflexive or reciprocal, deteriorative, conative, benefactive, comitative, distributive, necessitative or obligatory, apparitional, putative or inferential, reservative, which, he thinks, are mainly the characteristics of non-Indo-European languages. But in meaning some of them are found also in IE languages. R.N. Vale (*The Indo-Aryan Verbal Composition*, Deccan College, Poona, 1948) gives us as many as 16 different aspects. They are - Abilitives, Acquisitives, Adverbatives, Causatives, Completives, Compulsives, Continuatives and Progressives, Desideratives and Purposives, Desubstantatives and Syntactives, Inceptive, Intensive, Negatives and Tentatives. He admits that certain terms (viz. Adverbatives, Desubstantatives, Syntactives, Abilitives) are coined by him 'for the purpose of explaining the different stages and nuances of action.' In his book he has collected examples from the major Indo-Aryan languages, such as, Sanskrit, Prakrit, Marathi, Gujarati, Hindi, Bengali, Assamese, etc., to show that these aspectual meanings are scattered all over the modern Aryan languages mostly inherited from Sanskrit through Prakrit. He emphasizes the fact that these aspectual meanings are either based on the pattern of the meaning of a verb (e.g. Skt. वह, in a continuative or stative sense) or on the pattern of the inflexional category of the verbal system of a particular language. But S. Lienhard (*Tempusgebrauch und Aktionsartenbildung in der Modernen Hindi*, Stockholm, 1961) discusses the problem from the
point of view of the structural side of the Hindi verbal system, and he
classifies the Hindi verbal system as perfect and imperfect, and as
durative and momentary, etc.

10. For the meaning of the present stem, see B. Delbrück, Syntaktische
Forschungen, IV (Die Grundlagen der griechischen Syntax), Halle, 1879,
Sections on the present tense; D. B. Monro, A Grammar of the Homeric
Greek Grammar, London, 1897, pp. 433 ff; R. Kühner and B. Gerth,
Ausführliche Grammatik der griechischen Sprache, Vol. II, Hannover,
and Leipzig, 3rd edn., 1898, pp. 129-46; B. L. Gildersleeve, Syntax of
Classical Greek, part I, New York, 1900, pp. 81-98; P. Giles, A short manual of
Comparative Philology, 2nd edn., London, 1901, p. 483 ff; W. W. Goodwin,
Syntax of the Moods and Tenses of the Greek verbs, London, 1912, pp. 8-13;
J. Wackernagel, Vorlesungen über Syntax, I, Basel, 1920, pp. 116 ff;
M. S. Rupérez, Estructura del sistema de aspectos y tiempos del verbo
griego antiguo, 1954, Chapter II; H. W. Smyth, Greek Grammar, Boston,
1956, pp. 421 ff; J. Humbert, Syntaxe Grecque, 3rd edn., Paris, 1960,
pp. 137 ff.


12. For these terms, see Delbrück, Vergleichende Syntax, II, pp. 14-15.

14. See Delbrück, *Vergleichende Syntax*, II, p. 16 ff. He has cited many examples to estimate the value of those verbs which are formed by various suffixes of the present stem.

15. For further examples, see Delbrück, ibid., pp. 26-40.


del sistema, etc., Chapter II; Smyth, Greek Grammar, pp.429 ff.

Humbert, Syntaxe Grecque, pp.141 ff.


22. It is called 'concentrative', because it concentrates the entire course of an action to a single point. Smyth, ibid., p.430.

23. For this term, see Forsyth, A Grammar of Aspect, pp.26-27, 35-6.

24. See my discussion under § 43.


27. In the case of a second aorist only the verb ξυχοβ has an ingressive aorist sense. Gildersleeve in a note inserted in C.D. Morris' edition of Thucydidés I, says on ξυχοβ (1.12.3): "This is the only second aorist of which appears to be used ingressively, the present which is, 'process' of holding connecting 'state'". The Classical Review, Vol. 5, 1891, p.252; cf. also his Syntax of Classical Greek, § 239.

28. Goodwin, without using the term ingressive, says, "The aorist of verbs which denote a state or condition generally expresses the entrance into that state or condition". Moods and Tenses, p.16, cf. also Gildersleeve, ibid., § 239; Classical Review, ibid., p.252.

29. Smyth, ibid., p.430.

30. Smyth, ibid., p.430.


32. Delbrück, ibid, pp.59 ff.
33. This occurs in II.2.8; 8.399; 11.186; etc., ἐπιβασκέμεν in II.2.234.


35. For this term, see Schwyzer, Griechische Grammatik, II, pp. 252, 257, 258; for Stative imperfect, see p. 276.

36. Wackernagel, Studien Zum griechischen Perfectum, etc., p. 3 f.


40. Walker in a note in the Classical Reviews says - "The perfect was in its original signification independent of time and simply expressed that action of the verb in an emphatic or intensive form. Historically it had, at least, four varieties of meaning: 1) an intensive present, ἐπίγαγα; 2) a simple present, κατάγαγα; 3) an emphatic or intensive past; 4) the simple past of narration", CR. 5, 1891, p. 449.

41. A. Williams, ibid., p. 57 f.

42. For further examples, see Monro, Homeric Grammar, p. 56.

43. Monro, ibid, p. 56.


Many examples have been cited by him for this aspect of the Greek verb, see especially, p. 258.


47. Kurytowicz, The Inflectional Categories of Indo-European, p. 89.


3. Tense and Aspect. § 32-34.


2. Cf. Kurytowicz, ibid, p. 93 f.

3. For the idea of tenses in grammatical thought, see in addition to the books mentioned above, B. Malinowski, Science, Religion and Reality, ed. by Needham, London, 1925; F. Boas, The Mind of Primitive Man, New York, 1927; J. Murphy, Primitive Man, Oxford, 1927; P. Rabin, Primitive Man
as Philosopher, New York, 1927.


5. A Survey of Literature on Aspect:

ancient and modern §§ 37-53.

1. Apart from H. Steinthal's work (Geschichte der Sprachwissenschaft bei den Griechen und Römern mit besonderer Rücksicht auf die Logik, 2nd edn. Berlin, 1890-91) where the whole question of ancient views on grammar has been discussed, the following works also are worth mentioning:


2. The references to the Sanskrit books are given below.

3. For this view, see Sandys, Short History of Classical Scholarship, p.23.


6. This is probably due to the fact that they were *bare*, at least, in the active voice. In Homer only four forms and two forms in later writers are found. Most of the active future perfects are used periphrastically. See Sonnenschein, *The Soul of Grammar*, p. 54.


8. These examples are from the scholiasts. The text runs thus:

ενεστῶς οἶνον λέγω, παρεληπτῶς οἶνον ἔλεγον, μέλλων οἶνον λέξω.

... παρατατικῶς οἶνον ἔλεγον, παρακελμενὸς οἶνον λέξεα,

ὑπερσυντελικῶς οἶνον ἔλελέξελν, ἄδριστος οἶνον ἔλεξα.

See A. Hilgard; *De Artis Grammaticae ab Dionysio Thracae compositae Interpretationibus Veteribus in Singulos Commentarios Distribuendis*, Leipzig, 1880, p. 39. In Stephanus' scholiastic notes on Dionysius Thrax,
the tenses are described thus: the present as τὸν ἔνεστωτα
παρατατικῶν, the imperfect as τὸν παρωχημένον παρατατικῶν,
and the perfect as τὸν ἔνεστωτα συντελικῶν. See J. Bekker,
Anecdota Graeca, 2, p. 891; cf. also J. L. Rose, The Durative and
Aoristic Tenses in Thucydides, Language Dissertation, No. 35, Vol. 18,
No. 1, 1942, p. 6. The use of the word παρατατικῶν in the case of the
present and imperfect shows that these two tenses are durative in
character. cf. παρατείνω 'stretch out', 'extend', παράτασις
'continuance of time'.

10. W. Rhys Roberts, Dionysius of Halicarnassus - on Literary Composition,
being the Greek text of the De Compositione Verborum, London, 1910,
15. Histoire du parfait grec, Paris, 1927; Grammaire Homérique II, 1953,
16. Introduction à l'étude comparative des langues indo-européennes, Alabama,
17. J. Hembert, Verbal Aspect etc., The Link, 1938, pp. 21-22. The inverted
portions are from him.


24. *Nirukta* 1.1. This definition is identical with that in the *Brhaddevatā* 2.121.

25. There is a long drawn out controversy about the real significance of bhāva in the above definition. Macdonell (B. D. 2.121) translates it thus: "The verb (akhyāta) has becoming as its fundamental meaning (pradhāna). He is followed by Sarup (The *Nighantu* and the *Nirukta*, Delhi, 1962, p. 5) and Ghosh (Aspects of Pre-Paninian Sanskrit Grammar, B. C. volume, Indian Research Institute, Calcutta, 1945, p. 343, cf. also some notes on Yāska by P. D. Gune, IA. vol. 45, 1916, pp. 158-59), while Brough (Audumbarāvana’s *Theory of Language*, BSCAS, Vol. 14, 1952, p. 73; cf. also K. Kunjunni Raja’s discussion on the subject in his "Yāska’s definition of the 'verb' and the 'noun' in the light of Bhartrhari’s explanation, AOR, Centenary Number, Vol. 13, 1957, pp. 86-88; G. B. Palsule, *The Sanskrit Dhātupātha*, Poona, 1961, p. 9) translates it as 'being-and-becoming'. I am inclined to take bhāva in the sense of 'mode' or 'manner', and to translate it as above. The reason why I would like to take bhāva as 'aspect' needs an explanation.
According to Yāska a verb (ākhyāta) is that in which action is the principal feature (bhāvah pradhānam yasmin tat); while nouns (nāmāni) are those in which completed acts are most important (sattvam pradhānam yesu tāni = sattva-pradhānāni nāmāni Nl.1.1). Bhāva is, therefore, an act in process, and sattva is a completed act. In this sense bhāva always precedes sattva (where sattva is to be taken mainly in the sense of a verbal noun or noun derived from a verb keeping the same sense of a verb). Yāska then states that every act has former and latter stages or successive stages from beginning to end (pūrvaparī-bhūtam bhāvam ākhyātenā- caste - Ibid., 1.1). By that he means that bhāva is not a completed act as opposed to sattva. As, for example, vrajati, pacati suggest actions which are proceeding and have not been completed. Conversely, vrajyā, pakti are completed acts. Again, bhāva can be of various types; but for our convenience, says Vārṣyāyani, it can be looked upon in six ways, and these are: jāyate, ('is born'), asti ('is', 'exists'), vipariṇamate ('changes'), vardhate ('grows'), apaksiyate ('decays'), and vinasyati ('dies out'). Jāyate implies asti in a pre-manifest form; when the process of birth is complete, asti asserts the existence of that thing; then the existing thing begins to change, begins to evolve (vipariṇamete) in its own way with or without looking at its original self; the process of evolution is associated with its growth (vardhate) which again, decays (apaksiyate), and ultimately dies out (vinasyati). The inclusion of asti as one of the bhāvas in the above six divisions shows that Yāska wants to draw a line of demarcation between the two roots as and bhū. asti is normally used in a static sense and bhavati in a dynamic sense or
signifying continued activity. That is why, Durgācārya, following the intention of Yāska, tries to explain all the actions in connection with it; e.g.;

- ṣate means ṣāśno bhavati,
- ṣete means ṣayāno bhavati,
- vrajati means vrajan bhavati,
- tiṣṭhati means tiṣṭhan bhavati,
- mrīvate means mrīyamāno bhavati,
- vrkṣo rohati means vrkṣo rohan bhavati, and so on.

This involves the principle that any verb can be viewed first from these two points of view: static and dynamic. Again, static process is the outcome of what has already been done sometime in the past (probably in the jāyate stage). So, 'Static' can refer to 'a completed past action' the terms of modern linguists, while 'dynamic' refers to 'the continuous process of an action' or 'an action continuing from the past into the present without referring to its completion'. This, however, I think, coincides with the modern conception of 'aspect' which is also basically divided into two - complete (= Static) and incomplete (= dynamic). Furthermore, that Yāska has noticed that some verbs denote state and not action, is proved by the fact that in describing the meaning of aspect he adds bhāva (e.g. kanatī sabdānabhāve, manasyatīr manasvībhāve - Ni. III. 7).

But if a verb expresses both features, he uses bhāva and karman side by side (e.g., gādhvatīr misrī-bhāva-karmā, vrandater mrdu-bhāva-karmāṇah - Ni. 5. 15).
('When constants continuance of action or a near past or future is meant, the aorist and the first future are used'.)

27. dhātor ekāco halādeh kriyā-samabhihāre yan - Pā. III. 1.22. ('In the sense of repetition of the act, the suffix yan (= ya) is added to a root, having a single vowel and beginning with a consonant.)

28. lin nimitte lañ kriyātipattau - Pā. III. 3.139. ('When the non-completion of the action is to be understood the affix lañ is employed in the future tense instead of lin'). Here lañ stands for the conditional tense.

29. bhāve - Pā. III. 3.18. Many suffixes can be used in this sense, and an action as expressed by this denotes a general state, i.e. as having attained to the completed state.

30. bhāva-karmanoh - Pā. I. 3.13. ('The middle suffix is used when it denotes the state of the subject (= bhāva) or of the object (= karma). Bhāvas were originally verbs expressive of States rather than of actions.


33. Upagraha-pratisedhasca, under Pāṇini's tāu sat (III. 2.127).

34. na nisthāparasyānaprayogena purusopagrahān visēsitāu syatām under Pāṇini's krñcānu-prayujyate līti, (III. 1.40). Also in Upagrasya ca pratisedho vaktavyah under Pāṇini's tāu sat cited above.

35. See Kaiyyata-Pradīpa on the Mahābhāṣya under the references cited above.

36. See Nyāsa on Kāśikā under Pāṇini III. 1.85.
37. See Palsule, The Sanskrit Dhātupātha, chapters IV and V.

38. See Palsule, ibid., pp. 113 ff.

39. No systematic study of Sanskrit roots from the point of view of 'State' and 'action' has yet been made. G.B. Palsule has analysed the meaning of the Sanskrit roots in his Sanskrit Dhātupātha, but he has not classified them according to the aspectual sense. In no language have the roots been studied aspectually as far as is known to me. A.G. Kennedy has informed us that in English the classification of a verb, according to its aspectual sense, was made first by Webster and Murry, and then by Harvey, Reed and Kellog. In later times they were followed by many distinguished writers (see his Current English, Boston, 1935, p. 304). But he has not furnished us with the references to their writings. Recently, Martin Joos in his English verb, pp. 101-46, discussed the English verbs from the aspectual point of view (temporary, generic and narrative aspects); yet his study is not exhaustive. Buttmann's Greek verbs and Lexilogus contain some information on this point.

40. Whitney was silent on the point of aspect in his Sanskrit Grammar. But he explained his position thus: "In the first edition of my Sanskrit Grammar I was able to make (§ 422) only a very brief and general statement respecting it; in preparing to give this statement more precision in the second edition I was led (particularly as being able during a part of the time to do no more serious work than this) to note in considerable detail the usage of the different Brāhman texts; and it seems worthwhile to report here the results with some fulness". (Trans. Am. Phil. Assoc. 1892, p. 6)
The second revised and third editions of his grammar came out in 1888 and 1896 respectively. In between these two editions, his article "On the Narrative use of Imperfect and Perfect in the Brāhmaṇas", Trans. Am. Phil. Assoc., 1892, pp. 5-34, was published. As the subject had been discussed there, he did not repeat it in the third edition of his Sanskrit grammar, where only some of the salient points were mentioned.

41. Whitney's Sanskrit Grammar has three editions: 1st edn. in 1879; 2nd edn. in 1888, and the 3rd edn. in 1896. Subsequently this third edition has been litho-graphically reprinted. The main conclusions will be found in the third edition: §§ 779 for the imperfect; §§ 821-823 for the perfect, and §§ 926-930 for the aorist.

42. See his article 'On the Narrative use of Imperfect and Perfect in the Brāhmaṇas'.

43. Christian Bartholomae, Das altiranische Verbum in Formenlehre und Syntax, München, 1878.

44. F. Spiegel, Vergleichende Grammatik der altiranischen Sprachen, Leipzig, 8th edn. 1882.

45. J. S. Speijer (or Speyer), Sanskrit Syntax, Leyden, 1886; Vedische und Sanskrit-Syntax, Strassburg, 1896.

46. See his Sanskrit Syntax, pp. 246 ff. §§ 328 ff.


48. The influence of Delbrück and of Whitney is predominantly noticed in his Sanskrit Syntax (pp. 246-257) and his Vedic Syntax (pp. 50-54). He uses the same examples.


53. Ibid., pp.222-23.

54. Ibid., p.237.

55. Ibid., p.240.


57. Ibid., p.493.

58. Ibid., p.495.


62. Skt. Gramm. § 927-30. Gray is not inclined to accept his views on the aorist, see JAOS, 21, p.113.
63. Ibid., § 779.


65. JAOS, 21, p. 115.


67. Ibid., p. 128. Whitney's view of the perfect is not accepted by Gray.


69. Gray thinks that their views do not tally with the Avestan language (Ibid., p. 114).

70. Ibid., p. 114.

71. A. A. Macdonell, Vedic Grammar, Strassburg, 1910; A Vedic Grammar for Students, Oxford, 1916, reprinted in 1953. In his Vedic Grammar (p. 312, § 410 Ab) he was very brief in his remark that "no Vedic tense has an imperfect meaning, while the perfect sense is generally expressed.
by the aorist". As he did not discuss the Syntax of the Vedic language in his first book, he did not elaborate this idea, which he did later in his Vedic Grammar for students (vide pp.339-368).

72. La Valeur du Parfait dans les Hymnes Védiques, Paris, 1925.
75. La valeur du parfait, pp. 1-5.
79. Ibid., p. 169.
CHAPTER I. The Perfect Indicative.

1. The Perfect System and its meaning §§ 54-66.

For the morphology of Greek see the following (only Chapters dealing with the perfect): Brugmann-Delbrück, Grundriss der Vergleichende Grammatik der indo-germanischen Sprachen, Vol. II, pt. II, Strassburg, 1886-1900; Eng. tr. Vol. IV, pt. III, by Conway and Rouse, London, 1895 (references are to the Eng. tr. unless otherwise stated);


2. Reduplication with η is very rare in Greek, but common in Vedic. The η comes from -ετ- in the reduplicated syllable. So the reading δειδεξαται (Od. 7.72) is considered by Wackernagel (BB. 4.268f) as δη-δεξαται, and so also δηδεκτο (II. 9.224), δηδεξατο (II. 4.4; 9.671). Cf. Wright, Ibid, p. 315; Schwyzer, Ibid, Vol. I, p. 648.

3. A note on the origin of the Ka-perfect will not be out of place here. Although the analogy of the aorist played a prominent part in the origin of the many Ka-perfect forms, it is to be noted that originally some verbs did possess -k in the root (δεδορκεν, δοικα, λεληκος, μεμηκος, τετηκα and πεφρ(κας)ι) and when the usual suffix (active singular) a is added to the form, it gives rise to the formation of ka. Comparison of some of the Greek Ka-perfect forms with Sanskrit ṣa suggests that this k in Greek and ś in Sanskrit came from IE palatal *K which had developed in two different ways in the two groups of languages, e.g., δεδεξα, ṣkt. didesā, IE * dedeika. Some of the perfects with ka have σκε/α suffix in the present:

βάσκω : βάλω > βάβηκα, δσκω < *κικ-οσκω > δοικα (et. Skt. δικα < √κα), βιβρόσκω > βυβρυκός,
βλάσκω > μεμβλωκε, θνησκω > θνηκα, etc. How far the forms like ἱ-θηκ-α, ἡδωκα, ἤηκα, etc. are responsible for the origin of the κα perfect is a matter for further investigation. For further discussion see Walter Petersen, The Growth of the Greek k-perfect, Language, 4, 1923, pp. 267-76; E.H. Sturtevant, The Greek k-perfect and Indo-European -K(ό) Language, 16, 1940, pp. 273-84.
4. These are as follows: βεβηκα, βεβηκαν, βεβηκα, 
βεβρωκας, οδηκηκε, οδηκηκα, οδηκηκε, οδηκηκες, 
εληκα, εληκηκει, εληκηκα, εληκηκα, εληκηκας, 
μεμβλωκε, μεμμικα, μεμμυκε, μεμμυκε, 
τεθαρσηκαι, τεθυκηκα, τεθυκηκα, τεθυκηκα, 
ττμ-ημνημυκε.

5. E. H. Sturtevant thinks that the Greek aspirated perfect forms "owe 
the aspiration from the Indo-Hittite perfect endings beginning with a 
voiceless laryngeal, e.g. 1st Sg. -α and 3rd pl. - 'γγ", 
(The Greek Aspirated Perfect, Language, 16, 1940, pp. 179-82). But 
R. G. Kent has denied this argument and says that aspiration of this 
sort affects labials and dentals in combination with -s- as found in 
the future. See his The Greek Aspirated Perfect, Language, 17, 1941. 
pp. 189-93.

6. Werner Winter assumes an "o-colouring laryngeal" in δρωρεχαται, 
and also in δωδε, δωλε, etc., and "a zero-grade reduplication" 
in δληκυθα, δρηως, etc. See his On the Origin of the 

7. Some attempts are made to find the meaning of the IE perfect in general, 
and Greek and Sanskrit in particular. See for Greek: Delbrück, 
Syntaktische Forschungen, IV (Die Grundlagen der Griechischen Syntax), 
p 80 ff.; Kühner-Gerth, Ausführliche Grammatik der Griechischen Sprache, 
II, pt. I, 3rd edn., 1898, pp. 146-150; Mutzbauer, Die Grundlagen der

8. L. R. Palmer thinks that "the IE. perfect was an 'intransitive' tense expressing a state persisting in the person of the subject." The Latin Language, London, 1954, pp. 274 and 265 f.
9. See Thorton's *Time and Style*, London, 1962, Chapter I, where he has discussed the problem at great length. He has shown that not only Homer but not even other Greek writers, such as, Hesiod, Pârisdar etc. are free from such appositional modes of expression.

10. Thorton, *ibid* p. 86.

11. Kühner-Gerth (*Ausführliche Grammatik der Griechischen Sprache*, II, p. 150 quotes some perfect forms which denote the completion of an action in the (very near) future and which is almost an equivalent to the present. But his example – ἴνα, ἢν μὴ ὑπακοήσωσι, τεθνήκωσι (Thu. VIII. 74) – so that "if they would not submit to their authority, they may be put to death" is different from the others, due to ἴνα. Gonda has also cited some perfect forms from the Rgveda, which indicate a future event. As, for example, 

vāsū rudrā purumāntū vṛdhāntā dasasyātām no vṛṣaṇāvabhisṭau /

dāsrā ha yād rékna aucathyō vāṃ prā yāt sasrāthe ākāvābhitr ūtt //

[Rv. 1.158.1.]

- 'You the two vasus, you Rudras, to whom all things are known, grant us, great strength when you stand beside us; what wealth Aucathyā craves of you, great Helpers when you come forward (in future) with unobjectionable aids.'

The Aspectual Function of the Rgvedic present and aorist, p. 169. In Homer there are no perfects indicating a future completed action.

12. Wackernagel also holds this view. See his *Studien zum griechischen Perfectum*, p. 3f.
2. The Perfect Indicative with past reference §§ 67-95.

1. About the term "completed" Whitney refused to accept that there could be a "satisfactory difference" between preterite and perfect, between "I did" and "I have done." In his opinion "the word completed ought to be banished out of the grammar." He said, "All past action is completed action, or it would not be past." ... "I have done" means "I possess at present the result of a past doing", and so the expression is a combination of past and present time. "It designates", Whitney goes on, "a state of things as now existing which involves as a condition the previous doing or occurrence of something" .... "Then this expression of the present consequence of past action assumes more or less the character of an expression for the past action itself, and so enters into a rivalry with the other preterite tenses; and they compromise on a division of the territory among them." (On Delbrück's Vedic Syntax, AJP. 13, 1892, p. 289). I have normally avoided using this term for the perfect, not because of Whitney's criticism, but to avoid ambiguity with regard to the aorist which grammatically describes 'a past completed action' (§ 13). Instead, I prefer to use "past reference."

2. The corresponding perfect form of the Avestan verb varəz 'to do' is also used to refer to a past action. Like the Greek, vəz also used both in the main and subordinate clauses. In the Gāthā-Avestan prose (Ys.13.4), it is said - išā mainyū mamanātte išā vaodātarə išā vəvəzəzətarə
("thus the two spirits have thought, thus they have spoken, thus they have done"). Similarly in Ys. 29.4 it refers to a past event:

\[
\text{mazda} \overset{\text{sa}}{\text{xar}} \overset{\text{mr}}{\text{i}} \overset{\text{yazl}}{\text{vav}} \overset{\text{mr}}{\text{zol}} \overset{\text{pairl-\text{ci}}}{\text{t}} \overset{\text{daevais}}{\text{t}} \overset{\text{masyal}}{\text{st}} \ldots \] 

("Mazda of words is most mindful which have been done aforetime both by demons and men \ldots")

3. From the context it appears that Hector tries to hint at the past action (i.e. the abduction of Helen) of Paris and not the present cowardly action (i.e. taking refuge in the ranks at the sight of Menelaus coming towards him). This act of cowardice at once rouses the feeliggs of Hector, and which reminds him of the past action of Paris.

4. The dictionary (Liddell and Scott) says that this is the pluperfect of the verb \( \varepsilon \nu \nu \nu \mu \tau \).

5. \( \varepsilon \rho \delta \omega \) is the commonest verb "to do", while \( \varepsilon \kappa \tau \varepsilon \ell \varepsilon \omega \) (\( \varepsilon \kappa \) being emphatic) and \( \tau \varepsilon \lambda \varepsilon \omega \) are used to bring to completion a promise, purpose, or a wish. \( \kappa \rho \alpha \varepsilon \varepsilon \omega \) is the verb to fulfil the work of somebody; and \( \pi \varepsilon \tau \rho \alpha \varepsilon \varepsilon \omega \) is used "to do something which comes to an end."

6. The root \( kr \) is very often found with the nasal infix side by side with non-nasal form;

But it does not affect the perfect form.

7. The perfect form of this root (both active and middle) occurs in more than 100 places.

8. For this allusion, see the commentary of Sāyaṇa.
9. The last two lines of this hymn are repeated in the next three hymns (11-13).

10. In some passages of Aeschylus also the perfect of \( \beta\alpha\iota\nu \) expresses a past perfect sense: 
\[
\lambda\iota\pi\omicron\omega\alpha \delta' \ldots \ldots \beta\beta\alpha\kappa\varepsilon \nu \rho\omicron\mu\eta \delta \iota \alpha \nu \lambda \iota \alpha \tau \iota \alpha \sigma \sigma \alpha \ldots
\]
(\text{Ag. 403-08}) - "she passed through the gates ......": 
\[
\beta\beta\alpha\sigma\iota \gamma \alpha \rho \tau \omicron \pi \iota \pi \iota \pi \iota \sigma \tau \iota \alpha \sigma \tau \iota \ldots
\]
(\text{Per. 1062}) ("Then are gone ...")
\[
\beta\beta\alpha\sigma\iota, \chi\iota, \nu\omicron\nu\mu\omicron\iota.
\]
(1003). 
\[
\pi\alpha\rho\alpha\lambda\lambda\alpha\gamma\sigma\alpha \delta \iota \alpha \chi\epsilon \rho \omega \nu \beta\beta\alpha\kappa\varepsilon \nu \delta \phi\iota \sigma \ldots
\]
(\text{Ag. 424}).

11. See Liddell and Scott, \textit{Lexicon}, p. 1185, where this example is quoted in the sense described above.

12. The meaning of \( \alpha\pi\omicron\delta\lambda\omega\lambda\epsilon \) in this passage could be either past or present ('he is dead'). But from the context, it seems, that the past is intended.

13. The Avestan perfect (\( \nu\iota-\nu\omicron\nu\alpha\sigma\alpha \nu \)) of the verb "to perish" (Skt. \( \text{nas} \)) with a preverb \( \nu \iota \) (emphatic or suggesting a past sense) is worth quoting in this connection: 
\[
\alpha\nu\alpha\iota\iota \nu\iota-\nu\omicron\nu\alpha\sigma\alpha \nu \chi\alpha\rho\alpha\rho\alpha\alpha\epsilon\sigma\alpha \kappa\nu\iota \iota \alpha\sigma\alpha \chi (\text{According to those doctrines, there has (totally) perished both the Karap ship and the Ka viship) [Ys. 32.15]. Cf. Gray, JAOS. 21, 1900, p. 129.}

14. Aristarchus' reading, \( \pi\epsilon\pi\alpha\sigma\omicron\epsilon \), is liked by Philologists, the \( \alpha \) representing zero grade of \( *\pi\epsilon\nu\theta- \). Cf. Chantraine, \textit{Grammaire Homérique}, p. 424.

The stages of the construction are 
\[
*\pi\epsilon\pi\omicron\theta\omicron\epsilon \succ *\pi\epsilon\pi\omicron\theta\omicron\epsilon \succ
\]
\[
*\pi\omicron\pi\omicron\omicron\omicron \succ \pi\epsilon\omicron\omicron\omicron\omicron
\]
15. Lejnieks (Morphosyntax of the Homeric Greek Verb, p. 48) thinks that τετληκάς in this passage can be mutually replaced by the aorist ἔτλη as found in the following lines of Odyssey:

θαῦμα μ’ έχει δε σου τι πων ταδε φάρμακ’ έθελχης
οδε γαρ οδε τις ηλλος ανήρ ταδε φάρμακ’ ανέτλη,
δε κε πλη και πρωτωμαλεσται ἔρχος δδδυτων.

[10.326-28.]

The two examples have a different context, and one cannot be mutually exchanged with the other. The perfect τετληκάς is preceded and followed by a present sequence, while the aorist ἔτλη has a past sequence έθελχης. Besides the intensive meaning τετληκάς is used in a perfective sense (where the continued action is also implied), whereas ἔτλη is used simply to denote an indefinite preterite sense. The combination of aorist and subjunctive (δε κε πλη) is unusual.

16. Lejnieks (Morphosyntax of the Homeric Greek Verb, p. 48) thinks that ἔλυθον and διωμα of this passage can mutually be replaced without change of meaning in a similar passage as found in the Odyssey:

ηδη μεν πολευν ἐδάνῃ βουλήν τε νδουν τε
ἀνδρών ἔρων, πολλήν δ’ ἐπελήλυθα γαῖναν
ἀλλ’ οü’ πω τοιούτων εγών εδουν δφαλμοῦσιν,
οῖον Ὁδυσσῆος ταλαιφρονος ἔσκε φέλον κηρ.

[Od.4.267-70.]
Between the two passages ζηύσκα is replaced by Τοῦν and ηλευθόν by ζηλήλυθα. This passage is also followed by a past sequence ζοκε and ζοςεξε (line 271). It is also preceded by an aorist and contrasted with the perfect, just as ζηθήλυθον is followed by ζηύσκα at Iliad (298-99). Similarly, he thinks ειλήλουθας as found in τέκον, τίπτε λιπών πόλεμον ζρας' un ειλήλουθας (II. 6. 254), is replaced by ηλέες which occurs in

τίπτε ηλέες πόλεμον τε λιπών καὶ ηπιστηκα,  

(II. 13. 250).

without destroying the intended force of the sentence. But the perfect forms are intensive, while the aorist describes to an indefinite past reference. This sort of interchange between perfect and aorist is not unknown in Vedic literature. In the Rgveda the line

Vyāsa Indrah prtanāh svojāh [7. 20. 8. ]

- 'Indra has conquered all in his great strength.'

is found also in the aorist (ānad) in place of the perfect (āsa) in the other place of the Rgveda:

Vyānād Indrah prtanāh svojāh [10. 29. 8]

Here the uses of the aorist can be justified as picturing the event as coming within the certain knowledge of the speaker. For other similar instances see Bloomfield and Edgerton, *Vedic Variants*, Vol. I, p. 138 f.
17. In Avestan also the perfect of the verb "to hear" $\sqrt{\text{sr}}u$ (= Skt. $\sqrt{\text{shr}}$) signifies a past reference:

kō ahi yō mām zbayehi

yephe azə m frāyō zbayentəm

sraēştə m susruye vācım.

(- "who are you that invoke me, whose speech I have heard (or I hear) as the most beautiful of those that often invoke me") [Y AV.Ys.17.17]

Cf. Gray, JAOS, 21, 1900, p. 133.

18. In Avestan, parīvaθ $\chiəmə$, according to traditional renderings (= prā

uktah stha), has a past reference:

parō va vispāis parō vaθ $\chiəmə$ daēvāisčā $\varkappa$rafstrāis maśyāisčā.

("we have exalted you before in the presence of demons, brutes, and men"). [YS.34.5], Cf Gray, JAOS, 21, 1900, p.130.

19. Aristarchus preferred to read $\varkappaδηδεται$, but Monro thinks that

Herodian's reading $\varkappaδηδεται$ is the true Homeric form. Cf.

Homeric Grammar, p. 30.

20. Wackernagel considers that the perfect of $\varkappaδωμι$ has a 'resultative'

sense. So $\varkappaδωμι$ means 'I have given it to you and it is still in

your possession' because "the donation at the time when the gift was

being spoken about was still in the possession of the recipient." He

admits that this meaning is post-Homeric. (See his Studium zum

Srilechischen Perfectum, p.4). But even in the post-Homeric the

meaning is past, as in Pindar -

$\deltaφελει... ταίς μεγάλαις δέδωκε κόσμον Ἀθάναλς$.

(Nem. Π.8).
The perfect of the Avestan verb "to give" अदाते, is also used to refer to a past action. In one of the Avestan hymns, three perfect forms, viz; दाते (=Skt. dadau), तातो (traditional Skt. rendering ghatayamāsā), and तू रुये (= traditional Skt. rendering prayatālayat), occur along with the two present forms at the beginning. All these perfect forms refer to past events: e.g.;

निवेदये मार्गैयमि दाते अहुआहे मादाय: यो नो दा यो तातो यो तू रुये यो मांयुः।

("I declare, I offer to the Creator Ahūma Mazda, ... who has created (lit. given) us, who has fashioned us, who has fostered us, the most holy spirit"). [Ys.1.1.] Cf. Gray, JAOS, 21, 1900, p.132.

The other two examples of the Avesta also signify the same sense. These are as follows:

यो राशुः दाते मातो अर्धम्

यहमाः राशुः दाते अर्धम् हाः अर्धम्

फ्राबावरा मानवांतिम.

("who has given Rašānu an abode, to whom Rašānu has conveyed a home for long companionship"). [Yt.10.79] Cf. Gray, JAOS, 21, 1900, p.133.

विस्पे ते अहुआहे मादाय हवापो वायुहिः दामान

अशांतं यास्माति यात्रदाता अपरुचा वोहुचा

(="O beneficent Ahura Mazda! We worship all your good and righteous creation which you have created for good and many") [YAv. Ys. 71. 10.]

Cf. Gray, JAOS, 21, 1900, p. 133.
This Greek verb καὶ νυμί can be compared with the Avestan verb 'to merit' of which the perfect (viz. ḥavāna) shows past meaning, as in Xvarata nārō aētām myazdām yōl dim ḥavēna aśāca frōrutē. (O men, eat this oblation, you who have merited it through righteousness and piety'). [Yav. Ys. 8.2]; Cf. Gray, JAOS, 21, 1900, p. 132.

3. The Perfect Indicative denoting past action extending into the present.

When the perfect is used in this sense (i.e., a past action extending into the present), it can be termed 'Resultative'. Most of the scholars like Delbrück, Wackernagel, etc. in their respective treatises mentioned above (See footnotes before) include this sense with the verbs expressing and a state. Some, such as, Chantraine, Schwyzer, have used both terms.

I have tried to make a distinction between a 'Resultative' and a 'Stative' (Cf. Schwyzer, Gri. Gram. II, p. 264 for this term) verb. The Resultative perfect expresses an action resulting from a preceding action, but continuing right up to the present, while Stative perfect denotes mainly the result of an action - the state or condition of the subject now at the present moment. Resultative perfects are generally the past perfect, while Stative perfects are mainly the present perfect. A resultative perfect can be stative, if it describes a state, but a stative perfect can hardly express the idea contained in a Resultative perfect. The examples cited in these two categories will demonstrate this statement. But in a wider sense they may overlap each other.

In the following lines from Aeschylus, Sophocles, Euripides, and Demosthenes the perfect of ἔρχομαι also signifies this sense:

εἰς τινα τι καὶ νυμί ἄγγελον ἔληλυθεν (A. Pro. 943);
τῇ δ', ἐκ τεκνον, τέλος ἔληλυθεν πᾶν κράτος ὁγύλον (S. Ph. 141-42);
Similarly, in the Avesta the perfect of the verb "to come" describes a past action extending into the present; e.g.:

*yayata dunma yayata frā-āp m nyāp m upa-āp m haz-aorō-va"rayō baśvarō-va"rayas"it. (- 'the cloud has come, (it) has come, to the water (above), (to) the water below, the water beneath, with a thousand drops, with ten thousand drops') [YAv. Vd.21.2.] Cf. Gray, JAOS, 21, 1900, p. 135. Yayata here means "has come and is still there."

Cf. Xenophon for this sense. *vūn dē, wē afōw, K"otuωritōn polloūς ή νη άποδε"uknew. (An.5.8.23).

Bizos (Syntaxe Srecque, p. 88) considers Xenophon's line - ἡ μὲν γὰρ εὐταξία σώζειν δοκεῖ, ἡ δὲ ἀταξία polloūς ή νη άπολεξε"ven (An.3.1.38) as resultative, but Smyth (Greek Grammar, p. 435) thinks that "the perfect may here set forth a general truth" and translates it thus: "lack of discipline ere now has been the ruin of many."
6. This perfect form ἑπρωται is also found in this sense in Aeschylus and Euripides: οὗ ταῦτα ταῦτῃ Μοῦρα πω τελεσφόρος κράναι ἑπρωται (A. Pro. 511-12); .... οὗ δὴ τὴν μακρὰν ἀποικιαν, Ἰοῖ, ἑπρωται σοι τε καὶ τέχνοις κτίσαι (Ibid. 814-15). ... τῷ δὲ γὰρ σφ’ ἐν ἡμέρᾳ θανεῖν ἑπρωται καὶ μεταστῆναι βέον (E. Alc. 20-21).

7. Cf. νῦν δὲ παρ’ Ἀλγίδα χάλλιστον ἀλβοὶ ἀμφέπων ναεί, τετιματάλ τε πρὸς θεανάτων φίλοις (Pén. Isth. 4. 58 ff); καὶ τὴν ἔβρυν διὰ τοῦτο τὸ ἔργον τετιμησθὲν λέγουσι Ἀράβιοι μεγάλως πρὸς Ἀλγίδας (Herodotus. Π. 75).

8. Cf. ἑπαυμαῖ in later writers: ἄρμοι ἑπαυμαῖ τοὺς ἐμοὺς ἔρημων πόνως (A. Pro. 615); ἄλλως ἦθελον μὲν ἄν σε πεισθῆναι λόγους ἐμοῖσιν· εἰ δὲ μὴ τι πρὸς καὶρὸν λέγων κυρῶ, ἑπαυμαῖ (S. Ph. 1277-79). Here the effect of past action extends into the present. Herodotus' use of ἑπαυμαῖ can be considered as a resultative perfect: Ὁρδώπιος μὲν νῦν πέρι ἑπαυμαῖ (II. 136). In Thucidides, however, it is used with a past reference, its association with ἐπειδὴ gives it a past meaning: τὸ δὲ πάλαι καὶ ἐν τῷ Ὀλυμπικῷ ἄγωνι διαζώματα ἔχοντες περὶ τὰ αἰσθαναὶ οἱ ἀθληταὶ ἡγοντες, καὶ οὐ πολλὰ ἐπὶ ἐπειδὴ ἑπαυμαται. (I. 6)

9. This sense of ἑπηγα is also found in Aeschylus and Sophocles,
δὲ αλματ' ἐκποθένθ' ὑπὸ χειρὸς τροφοῦ τὶ τας
φόνας πέπηγεν ὁ διαρρηδαν (Aesch. Ch.68-67);
πέπηγε δ' ἐν γῇ πολεμῷ τῷ Τριφίδι (Soph. Aj.819).

10. Cf. Herodotus: Ἡ δὲ λητρικὴ κατὰ τάδε σφί δεδασται·
μὴς νοῦσου ἕκαστος λητρὸς ἔστι καὶ οὐ πλεόνων. (Π.84)
                      (Π.84).

11. Cf. the perfect from of this verb in other writers: ...
εἶ δὲ πάντ' ἐληφθας, ἥμιν αὖ χαρίν δὸς ἴππερ αὐτομεσθα,  
μέμνησαι δὲ ποι (Aesch. Pro. 821-22); ...


14. Cf. λελησθαί in Sophocles:

dεινὸν γε σ᾽ οὖσαν πατρὸς οὐ σὺ παῖς ἐφυς, κεῖνον λελησθαί, τῆς

de τικτοῦσις μέλεν (Eli.341-42).

15. For this idea of the verb λῶ Cf. Η.1.29; 24.137, 555.

16. The following perfect (viz. pafrē) of the Avesta, which shows a past
action extending into the present, can be compared in this context:

at mā yava bōndvō pafre mazistō ('how long now has the mightiest
Bendva held me in combat'). [Ys.49.1]. Cf. Gray, JAOS, 21, 1900, p.131.
4. The Perfect indicative with present meaning §§ 123-241

1. Being reduplicated in nature, the basic idea of the perfect was also intensive in IE (Cf. §§ 22-23 and also § 18). Apart from this, the degree of intensity varies according to the dramatic situation. The speech of the character or the narrative account of the author gives the effect to the situation. Intensity largely depends on this stylistic effect. This question has been discussed in the works of Delbrück, Wackernagel, Schwyzer, Humbert etc. mentioned before. Chantraine has not recognized intensive perfect in his Grammaire Homérique II. Some works, which discuss this problem from the stylistic point of view, can be added here: A. H. Gardiner, The Theory of Speech and Language, Oxford, 1923; W. B. Stanford, Greek Metaphor, Oxford, 1936; Aeschylus in his Style, Dublin, 1942; P. T. Stevens, Colloquial Expressions in Euripides, Classical Quarterly, 31, 1937, p.182 ff.; F. R. Earp, The Style of Sophocles, Cambridge, 1944; The Style of Aeschylus, Cambridge, 1948; D. Tarrant, Colloquialisms, Semi-Proverbs, and Word-Play in Flac. Classical Quarterly, 40, 1946, p.109 ff.; J. Gonda, Stylistic Repetition in the Rgveda, Amsterdam, 1959.

2. For the intensive nature of the adverbs, see specially, Holger Thesleff, Studies on Intensification in Early and Classical Greek, Societas Scientiarum Fennica, Commentationes Humanarum Litterarum, XXI, 1, Helsingfors, 1954, pp. 11-227. Cf. also his
Studies on the Greek Superlative, ibid, XXI, 3, 1955, pp. 7-122, for the part played by the superlative in the matter of intensification.


In the post-Homeric literature, some other verbs are also used in the same way: ἀνοίξω (open): ἀνεφρα (stand open); μαλνόμαι (go mad): μεμήνα (am maddened); ῥήγνυμι (break): ἔρρωγα (am burst open); etc.

The use of the perfect of this verb in the present is also found in later poets. Pindar, for example, used it in the intransitive present meaning in the sense of 'the fame shines' in his Olympia:

τὸ δὲ κλέος τηλθεῖν ἐδόρκε τὰν 'Ολυμπιάδών ἐν ὀρθωμίς Πέλοπος

(Οd. I. 94 f). In his Nemean also it is used intransitively with φάτος and φέγγος in the sense of 'flash' (like the eye), as, τὴν γε μέν, εὐθρόγονος κλεοῦς ἔδελονς,
aέξλοφρον λήματος ένεκεν Νεμέας 'Επιδαυρόθεν τ'
άπο και Μεγάρων δέδορκεν φάος

(ΠΙ.83-84), and ένθα 'Ρέας πόρων καιρών ποιήσε, δέδορκεν ποιήσε τούθ' 'Αγνοεδάμου φέγγους έν
άλικς πρώται'. (IX.41-42). But in Aeschylus δέδορκα
is used transitively: κτύπον δέδορκα· πάταγος οὐχ ένδε
δορὰς (Th.104). Similarly also in Sophocles: σέ τοι,
σέ τοι μόνον δέδορκα ποιμένων ἑπαρκόρεστον' . (Ajax. 360).

Euripides: καὶ μήν δέδορκα τούδε Πηλέα πέλας

(Andro. 545). The perfect form of δέρκομαι whenever it occurs
in the early Greek literature, signifies a present (intransitive)
meaning. In the dramatic and later literature, like Sanskrit, it
is mostly transitive (vide Liddell and Scott, Greek Lexicon). In
early prose this verb does not occur. For further discussion, vide
Veitch's Greek Verb, New edn., 1887, p. 176. In Avestan also the
perfect of the verb 'to see' (idon or danos) is used transitively
present with meaning No narə ahī? yim aza m vispaha aŋ h ə us astvato
sraestəm dādarə sa, ḥahe gayehe ḥanvato (amə sāhe).

- 'Who, O Hero, are you? Whom I see the noblest of all material
creation, shining with (your) own eternal life?'

L. H. Gray thinks that it is used in a perfective sense and translates
dadara sa as 'I have seen' following the traditional rendering as
expressed in the commentary by the Sanskrit word dadarsa.
(Contributions to Avestan Syntax, JAOS, 21, p.132). Renott considers it as solely resultative ("qui est isolé nettement résultatif", Valeur du Parfait, etc. p.12). But as the idea presented here is happening in the presence of the speaker, the perfect has lost its past significance:


7. While considering this example, Lejnieks (Morphosyntax of the Homeric Greek verb, p.46) thinks that δέρκεται and δέδορκα are interchangeable between them so far as the meaning is concerned and the following example has been given in support of his statement:

ουτε νεώτατος ἔσοι μετ' Ἀργελοι τοσοῦτον,
ουτε τοι δέστατον κεφαλῆς ἐκ δέρκεταί ὤσε. .

[II.23.476-77.]

δέρκεται ("have sharpest sight") here may be intensified by the presence of δεστατον, but the nature of intensity is not the same.


9. In Sanskrit, the perfect indicative of drś is normally used transitively and with a past reference (Cf. this sense with ṃव्यं). But the present meaning is also seen in some of the examples (Cf. RV.1.164.4; 10.10.6; 102.10). Similar is the case with ḍādrśe and other forms of this root. See Delbrück, Vergl, Syn. II. pp.196, 259; Renou, Valeur du parfait, pp. 12, 24, 51, 171, 174.
10. Macdonell, *Vedic Reader*, Oxford, 1960, p.122. As the interpretation of this stanza is uncertain, I have followed Macdonell which seems to me plausible.

11. These examples will be discussed in the chapter of pluperfect.

12. These examples will be discussed in the chapter of participles.

13. In later writers γέγωνε is used imperatively, but possibly with the same emphatic meaning "tell loudly so as to be heard." As, for example, in Aeschylus - πάντ' ἐκκάλυφον καὶ γέγων' ἡμῖν ἥδ λόγον (Pro.196); Similarly in Sophocles -

14. The other two occurrences of γέγωνε (II.XXIV.699f, and Od. VIII.303f) seem to behave like a reduplicated *aorist*, not like a *perfect*. This form is used in a series of preterite verbs. In the *Iliad* γέγωνε occurs in the passage where the author describes the activities of Cassandra thus:

[II.24.699-703.]
Here \( \gamma \gamma \omega \nu \nu \) shows the final action of Cassandra. Cassandra 'marked' ( \( \varepsilon \sigma \varepsilon \nu \nu \sigma \nu \varepsilon \nu \) ) her father and the herald, she 'saw' ( \( \iota \delta \varepsilon \) ) the other, and then she 'uttered a shrill cry' ( \( \kappa \kappa \kappa \upsilon \sigma \nu \) ) and finally she 'called loudly' ( \( \gamma \gamma \omega \nu \nu \) ) throughout all the town. And this is the last of her actions. Similarly, various activities of Hephaestus are narrated thus:

\[ \beta \eta \delta^* \gamma \mu \varepsilon \nu \alpha \pi \delta \varepsilon \delta^* \varepsilon \omega \nu \iota \mu \eta \gamma \nu \varepsilon \nu \varepsilon \nu \sigma \nu \zeta \tau o \omega \cdot \\
\varepsilon \omega \tau \eta \delta^* \epsilon \nu \pi \rho \sigma \theta \rho \rho \sigma \iota \iota \iota \iota, \chi \delta \iota \sigma \nu \varepsilon \delta^* \mu \iota \nu \gamma \iota \rho \iota \iota \iota \iota \iota, \iota \mu \iota \delta \mu \epsilon \sigma \rho \mu \alpha \delta \lambda \alpha \iota \varepsilon \sigma \nu \delta^* \varepsilon \beta \delta \sigma \iota \sigma \varepsilon, \gamma \gamma \omega \nu \nu \tau \varepsilon \pi \alpha \iota \iota \iota \iota. \]

[Od. 8. 303-05.]

Herein, too, \( \gamma \gamma \omega \nu \nu \) is used at the end. Hephaestus 'went' ( \( \beta \eta \) ) to his house, and 'stood' ( \( \varepsilon \sigma \tau \eta \) ) at the gateway, and a dreadful anger 'seized' ( \( \iota \rho \iota \varepsilon \iota \) ) him, he 'cried out' ( \( \varepsilon \beta \delta \sigma \iota \sigma \varepsilon \) ) terribly, and at last, he 'called loudly' (so as to make himself heard = \( \gamma \gamma \omega \nu \nu \) ) to all the gods. And this is his final action.

15. Lejnieks thinks that \( \kappa \epsilon \kappa \lambda \eta \iota \tau \alpha \iota \) in these two examples can be replaced by \( \kappa \alpha \lambda \iota \nu \tau \alpha \iota \) as found in

\[ \cdots \cdots \ \omega \iota \tau \iota \iota \nu \varepsilon \varsigma \kappa \alpha \lambda \iota \nu \tau \alpha \iota \ \ [11. 14. 279. ] \]

- 'Who are called Titans'. (See Morphosyntax of the Homeric Greek Verb, p.46). He has not cited another example of \( \kappa \alpha \lambda \iota \nu \tau \alpha \iota \)

which occurs in

\[ \tau \omicron \nu \nu \varepsilon \kappa \alpha \lambda \iota \nu \varepsilon \nu \varsigma \ \epsilon \iota \varsigma \ \kappa \alpha \iota \ \alpha \delta \theta \nu \nu \tau \alpha \iota \kappa \alpha \lambda \iota \nu \tau \alpha \iota \ \ [11. 5. 342. ] \]

- 'Because they are bloodless, and are called immortals.'

But in these two instances, it seems, there is no intensity of meaning, because the passages are mere descriptive and they do not
aduce any reason for the justification of the use of \( \text{καλέονται} \) as in the case of \( \text{καλήται} \) or \( \text{καλημαί} \) in the examples cited above.

16. But in Avestan the perfect passive, \( \text{vaśće} \), 'is called', is used in the same way as in Greek, in the following line:

\[ \text{ʰaṃ-irista aētayā urvarayā yā vaśće haṣānaēpāta} \] ('mingled with that plant which is in fact called Hadhānaēpāta'). \[ \text{Y Av. Vd. 14. 4.} \]

Cf. Gray, JAOS, 21, p. 135.

17. Exactly the same hymn (with a little alteration in the first line) is found in the Rgveda, but there the perfect \( \text{jaγrāha} \) is replaced by the present \( \text{gṛbpāmi} \):

\[ \text{na hyāsyā nāma gṛbhāmi nó asmīn ramate jāne/pārām evā parāvātām sapānīm gamayāmāsi} // \]

[RV. 10. 145. 4.]

In these two examples, there is no change in meaning, because the present and perfect tenses are used in two different texts under different contexts though on the same subject. But the Greek examples are different from these two examples.

18. This is known as the unreduplicated perfect form of IE * \( \text{uoidā} \), * \( \text{uιd} \) - , Skt. \( \text{Veda} \), Av. \( \text{vāeā} \), Goth. \( \text{walt} \), OCS. \( \text{vedē} \). Armenian \( \text{gitam} \), 'I know', is a transformed form from \( * \text{uoida} \), Cf. Lesb. \( \text{οτδημι} \) \( \text{o} \text{λδα} \) (See Brugmann, Comp. Gram. IV. p. 404). Another perfect form of \( \text{vid} \) - as found in the Rgveda is \( \text{viveda} \) (RV. III. 1. 9; 39. 5-6 etc.) which is used in the perfect sense in the active voice.
The other form which occurs in the Rgveda is viveditha (VIII.15.5).

In the same way, grammatically the other perfect forms can be formed. The reason for calling veda a perfect form is the perfect ending -a in 1st and 3rd sg. numbers; otherwise it is normally conjugated with the usual endings. This form seems to be one conjugated like the usual perfect form (viveda etc.) in Sanskrit.

Can veda be regarded as a defective verbal form like the uncompound perfect asa from the root as, to be?

19. Scholars like Buttmann (A Catalogue of Irregular Greek Verbs, London, 1844, p.77 - 'I have seen into it and consequently I know'), Veitch (Greek Verbs, Oxford, 1887, p.216), Schwyzer (Griech. Gramm. II, p.263), Liddell and Scott (Greek-Eng. Lexic. under εἰςω ), and Gray (Foundations of Language, p.205) have explained the meaning of oλός indicating its relation with εἰςω.

20. Liddell and Scott, loc. cit.


22. The other examples are noted below: oλός = II.4.163; 360; 5.183; 6.367; 447; 10.342; 11.408; 13.275; 14.72; 15.66; 66.50; 18.192; 19.219; 421; 20.201 = 432; 20.434; 21.440; 24.105; Od.1.216; 3.184; 4.551; 712; 5.215; 423; 6.176; 7.25; 8.28; 215; 10.267; 457; 11.69; 463; 13.314; 14.365; 15.211; 16.470; 475; 17.307; 373; 563; 18.228; 265; 19.237; 20.309; 23.175; 202. εἰςμεν = II.1.124; 2.252; 301; 7.281; 10.100; 11.718; 16.197; 20.203; 23.390; Od.4.109; 138; 632; 8.146; 213; 10.190; 12.189; 191; 17.78; 23.110.
\[ \text{\textit{ολάς}} = \text{\textit{II}. 1.85; 365; 2.192; 11.652; 15.93; 204; 23.309; 589; 24.652; \text{\textit{Od}. 4.465; 15.20; 16.320; 424; 17.573; 19.493; 23.60.} \]

\[ \text{\textit{οςίς}} = \text{\textit{II}. 23.276; \text{\textit{Od}. 7.211; 21.110.} } \]

\[ \text{\textit{ολάς}} = \text{\textit{II}. 1.343; 3.308; 4.361; 5.406; 761; 236; 10.247; 11.656; 792; 15.403; 16.860; 18.185; 363; 24.41; \text{\textit{Od}. 2.832; 3.216; 4.386; 8.134; 14.119; 19.286; \text{\textit{ολός}} = \text{\textit{Od}. 1.53; 2.88; 4.771; 11.445; 13.405 = 15.39; 15.523; 17.153; 20.46; 75.} \]

\[ \text{\textit{εισαξί}}(\nu) = \text{\textit{II}. 6.151; 9.36; 18.420; 20.214; 23.312; \text{\textit{Od}. 2.211; 283; 4.379 = 468; 11.122; 124 = 23.271; 13.237; 14.89; 23.269; 24.188.} \]

23. The other references are as follows: \[ \text{\textit{εοίκας}} = \text{\textit{II}. 15.90;} \]

\[ \text{\textit{Od}. 1.208; 6.187; 16.200; 17.416; 18.128; 19.381; 20.227;} \]

\[ \text{\textit{εοίκε}}(\nu) = \text{\textit{II}. 2.233; 3.158; 170; 286; 459; 9.70; 10.440; 11.613; 12.212; 14.212; 19.79; 20.371; 372; 21.374; 456; 23.493; 469; \text{\textit{Od}. 1.278 = 2.197; 1.292; 2.223; 3.335; 357; 4.143; 5.212; 6.60; 243; 7.159; 8.146; 358; 16.202; 17.500; 511; 20.194; 21.319; 322; 22.196.} \]

24. In this connection I would like to mention that the aspectual difference in meaning between the perfect and present reminds me of a parallel between this and the usages of cases that this verb takes in Sanskrit. In Sanskrit (as also in Greek) the verb "to remember" takes the two cases - genitive and accusative. According to a strict grammatical rule, in Sanskrit it will take a genitive, although the accusative is also possible. But there is a difference in meaning between the two.
With the genitive, it is generally assumed that memory is complete, e.g., after seeing certain things used by a person, we remember him with all his qualities and activities; in this case the genitive is employed, e.g., putraḥ maṭuh smarati 'the son remembers his mother well'; while the accusative will signify only a general remembrance (without intensity); e.g., putraḥ maṭaram smarati 'the son remembers his mother'. In this connection it is worth while to mention that in Bhāsa's Svapna-vāsavadattam, a drama of the 2nd cent. B.C., the two cases occur side by side, probably, with this distinction of meaning. The King Udayana says -

smarāmyavantyādhipatīṃ sutaḥ prasthānakāle svajanaṃ smarantyāḥ / bāsparṣ pravṛttam nayanāntalagnam snehān mamaivorasi pātayanīyāh //

[V.5.]

- 'I (King Udayana) remember (fully) the daughter of Avantī's King, who, at the time of leaving thought (lit. thinking) of her relatives, and through affection fell (lit. falling) a tear, clinging to the corner of her eyes, on my breast.'

[In this connection the sūtra of Pāṇini can be compared. It runs thus -

adhīgartha-dayesāṁ Karmanī saṣṭhī (2.3.52) - where adhi implies a sense of intensity. That adhi intensifies the meaning of a root is evident from a hymn of the Rgveda - itō vā sātim 'imahe divō vā pārthivād adhi / 'indram mahō vā rájasah // (1.6.10).

"We invoke Indra, whether he comes from this earthly region, or from the heaven above, or from the vast firmament, that he may give us wealth")].
This sort of difference is also to be understood between the perfect and the present of the verb "to remember" in Greek, so far as the force of meaning is concerned. The perfect of ἰμνῆσομαι can be equated with the genitive and the present with the accusative of Sanskrit.

25. This is a doubtful root. Several verbal forms have been suggested: μεμοματ or μαλοματ, μαμαω, (a reduplicated form from √ἐμα), and *μαο. (Cf. Liddell and Scott, Lexicon, pp.1073, 1086). The perfect forms μέμονα, μέμονας, and μέμονε show that the verb requires an -v- in the original root. Etymologically, it is connected with *μεν(ω) 'to think', as the Sanskrit and Avestan root √man shows; (Cf. Lat. meminisse, monere, memini, Slav. & Lith. mineti, Goth. ga-muanan, Germ. meinen, Eng. mean). The Greek verb μένω or μίμω meaning 'stay', 'stand apart', 'tarry', 'remain' has no semantic connection with it.

26. The other forms and their occurrences are as follows:
According to Brugmann-Thumb (Griechische Grammatik, 1913, p. 550) γέγηθε means "he has entered in gaiety or happiness and therefore, he is joyful or happy." (Cf. also Delbrück, Vergl. Syn. II. p. 172). Chantraine describes it as present perfect (Gramm. Homér. II, p. 197). Ruipérez rejects both explanations. He thinks that there is no distinction between γηθεω and γέγηθε; both mean "to be happy." The perfect does not carry any extra sense other than it is expressed in the original verb γηθεω. (Estructura del sistema de aspectos y tiempos del verbo griego antiguo, p. 50). Perhaps, under the influence of Ruipérez, Lejnieks also thinks that γέγηθε (Od.6.106) and γηθει are interchangeable, and he cites the following example:

'Aτρείδη, νῦν δὴ ποι 'Αχιλλῆος ὀλον κηρ γηθει ἐνι στῆθεσι, ...

[II.14.139-40.]

'Son of Atreus, now in sooth, the baneful heart of Achilles rejoices in his breast.'

The difference between the present and perfect forms is in degree. Particularly the examples cited above are found in combination with the present forms (viz. εἶδεται and παλαστι) which give us a contrast, while γηθει in this context has no such contrast.

Several roots have been suggested for this verb: ἄχεσω or ἄχεω (Liddell and Scott, Greek Lexicon), ἄκακλεω (a
reduplicated present from the former) and ἀναχλεῖω (Liddell and Scott, ibid.). Scholars like Veitch, Schwyzer, Chantraine, have accepted the first two.

29. Some of the Homeric instances, where δελδολχα occurs, are associated with another verbs (in the present) of kindred meaning. But these Sanskrit examples are cited here to show that the perfect of the verb "to fear" in Sanskrit is also associated with some verbs in the present and with the present meaning, though the context is different in the two texts.

30. These two lines are also cited by Renold in his Valeur du Parfait, p.14f. He thinks that the perfect form marks the actual state, while the present form of this root shows its entrance into the state ("le parfait marque l'état actuel; le présent, l'entrée dans cet état"). and for the present he cites - bhāyante vīśva bhūvanā yād ábhrat (RV.4.6.5). This use of the verb in the (present) passive (indicative) gives the perfect meaning of the verb which describes the state: "all creatures are made terribly afraid when he flashes forth."

31. See Liddell and Scott, Greek Lexicon, He has given the present use of this verb by quoting Coluthus (V/VI A.D.)

32. In one passage, ρελέρι δέ δένδρα καρπ掌握了 (Od.19.112) - "and the trees are laden with fruit."

is one of a series of presents. The sense obviously is intensive.
But it can only be said in comparison with the perfect that the notion of weight is not stressed as it would have been if the perfect had been used.

33. Curtius (Greek Verb, p. 378) thinks that the intensive force of ρεπτπθεσιν is less evident than ρεπτπθε. But it seems to me that ρεπτπθεσιν is equally intensive as explained above. Cf. Delbrück (Vergl. Syn. II. p. 186.)

34. Chantraine gives its etymology thus: preverb ᾳνα + the thematic perfect ὑγ-. See his Dictionnaire Étymologique de la Langue Grecque, p. 94. Cf. also. Frisk, Griechisches Etymologisches Wörterbuch, p. 115.

The other references are as follows:

Od. 1.269; 3.317; 16.312; 316; 405; 446; 17.279; 20.43; 364; 23.122;

Od. 11.646 = 778. 16.145; 24.90; Od. 5.276; 15.97; 18.409.

36. This hymn occurs also in AV. 9.10.9; SV. 1.325; 2.113; MS. 4.9.12; 133.10; [and partly in AA. 5.3.1.2; TA. 4.20.1; Vait. 40.7 (= dadrāṇam saṅgāsya prṣte); 41.12; N. 14.18. BD. 7.81.]

The meaning of the first line of this hymn is obscure. I have followed the interpretation of Sāyana, who was also followed by Wilson. But I have taken mahitvā with the last foot, while Wilson took it with the third. Griffith’s translation of the first line is altogether different. He followed Ludwig. It runs thus: "The old hath waked
the young moon from his slumber who runs his circling course with many round him." Griffith has also taken mahitvā with the third foot; and he has also altered the position of hyah and has joined it with mamāra in order to avoid the grammatical query. So he interpreted the last line thus: "he who died yesterday today is living." But hyah in this context has been interpreted by Śāyaṇa as paredyuh (tomorrow). Considering the structure of the sentence, it would be better if adya is taken with mamāra and hyah with samāna. In the Atharvaveda the first line reads salilasya prṣṭhe instead of samane bahūnām, and the translation of Whitney of the whole Hymn is as follows: "The shaker-apart (? Vidhum) that runs on the back of the sea, being young, the hoary one swallowed; see thou the poesy of the heavenly one with greatness; today he died, yesterday he received breath (sam-āna). Dr. M. Coulson has suggested to me in discussion the following translation: "The grey-haired one has swallowed the moon as it runs in the company of many. Behold the wisdom of the god. By (his) greatness, that he (the moon) is dead doday, (yet) it was alive yesterday."

37. Cf. Shakespear:

"What noise is this? Not dead? Not yet quite dead?
I that am cruel am yet merciful;
I would not have thee linger in thy pain."

Othello. Act V.
Sc. II. L. 35f.
38. The question of τεθωρατὴν will be discussed under the perfect optative.

39. πέφαται is <τιμέφαται (Cf. ἡπεφων), like μεμιᾶς <μεμιῶς (Cf. μέμονα, μένος), γεγάσι <τι γεγασί (Cf. γέγονα, γένος).

40. The intransitive use of the perfect of this verb is also found in Hippocrates (5th B.C.): διεφθορὸς αἷμα "corrupted blood" (Mul. 2.13.4) and other later prose writers (See Liddell and Scott, Lexicon, p. 418), but in the drama both in tragedy and comedy, the perfect is used transitively. τὰς ...... ἐλπίδας διεφθορεῖν (Soph. El. 306); τὰς φρένας διεφθορεῖ ...... μοναρχία (Eu. Hipp. 1014).

41. Here 'is fallen', though archaic, sounds better in order to signify the present tense. 'Has fallen' may suggest past time. This use of 'fall' is not unknown in English. Cf. Shakespeare, Cassio: "What's the matter?

Iago: My lord is fallen into an epilepsy: This is his second fit; he had one yesterday." [Othello. IV. 1. 50-51.]

Desdemona: "There's fallen between him and my lord an unkind beach:"

[Ibid. IV. 1. 237.]

Second Guard: 'The star is fallen.

First Guard: And time is at his period." [Antony and Cleopatra. IV. 14. 106-07.]
Apart from Shakespeare, in Jesperson's *A Modern English Grammar*, part IV, p. 39, and B. M. Charleston's *Studies on the Syntax of the English Verb*, Bern, 1941, p. 25f. many examples of this type from English literature are given.


43. The form seems to be doubtful; perhaps it could be अवलेखपुर्णे.

44. Exactly the same hymn is found in the Rāgveda (1.164.47), but there the perfect वृक्षदुधि is replaced by the present विद्दुधि. And there is no change in meaning between these two passages.

45. Liddell and Scott's translation is "heaven's gate is committed to them (to open and to shut)". *Lexicon*, p. 668.

46. In the abridged edition of Liddell and Scott's *Greek-English Lexicon* (Oxford, impression of 1963), μεμορά is given as the perfect form of μεμοράμε. But in the Greek-English Lexicon it is not clear whether the form is perfect or aorist, though a note is found in the bracket after the word - "probably aorist". Another perfect form μεμορηκα (not found in Homer) is cited, and this is used by Nicias. (Vide, *Lexicon*, p. 1098). Scholars like Curtius (*The Greek Verb*, pp. 361, 399), Veitch (*Greek Verbs*, p. 437), Monro (*A Grammar of the Homeric Dialect*, p. 24), Delbrück (*Vergleichende Syntax*, II, p. 191), Mutzbauer (*Die Grundlagen der Griechischen Tempuslehre*, Strassburg, 1909, p. 54), Schwyzer (*Griechische Grammatik*, vol. I,
München, 1939, p. 749 and 769; vol. II. 1950, p. 264), Chantraine (Grammaire Homérique, vol. I, Paris, 1948, 174, 422, 425) etc. consider it as perfect. Besides the views of the scholars, the meaning of ἐμορεῖ also helps us to consider it as perfect.

47. Veitch has given μετρω, μερφ, μορεῖ ibid. p. 437.

48. Veitch, ibid, p. 438. Leaf, in his edition of the Iliad, London, 1888, vol. II, p. 96f, says: "ἐμορεῖ is generally regarded as a perf., and to this the "o"points. But if may possibly be an aorist. In A278 the aor. is as well suited to the context as the perfect, and in E335, λ 338, it seems to be admissible."

49. loc. cit.


51. In Aeschylus πέφυκε with πω gives a present meaning:

\[
\text{ἀδὲ δὲ τοῦ παράντος ἁχενδῶν κακοῦ}
\]
\[
\text{τρόσει ὁ', ὁ λωφῆσων γάρ ὁ δὲ πέφυκε πω.}
\]

[Pr. 26-27.]

52. The pluperfect is perhaps a little unusual here. Other editors read the subjunctive form which seems better.

53. In the Avesta, dādrē, traditionally rendered by dhārayet (Cf. Skt. dādhāra) also gives a present meaning in - ṣ ἄς ἄς dādrē ('who upholds Righteousness'). [YS. 51. 8.] Cf. Gray, JAOS, 21, p. 131].

54. Similarly, the perfect of the Avestan verb "to stretch", also shows a present meaning in the following:
yāvat anu āpi āite garayō viṣastarō vispem avat āpi draonō
baṇṭaḥ aśaurunāečā raḍaēśtāiča vāstryāiča ēsūyente ("as far as those
mountains are extended, all that distance one is to give a cake to the
priest and to the warrior and to the thrifty husbandman").

[YaV.Y.19.8.] Cf. Gray, JAOS, 21, 1900, p.133.

55. Liddell and Scott's translation of the line ποσιν ὄρωρέχαται
πολεμηζεν is as follows: ("of horses), they stretched themselves
with their feet (i.e. went at full gallop) to the fight." Cf. The
abridged edn. p.496. But in the Lexicon, it is translated as
"they galloped to the fight." (p.1247).

56. This meaning is also evident in the present. For example,

σμφί δ' ἄρ' αὐτῷ βαίνε

(A.5.299) where

Ἀμένεας took up this protective position over the body of Pandaros.

Chapter II. The Perfect Subjunctive. §§ 262-78.

1. The form ἵληκσι (Od.21.365) is not considered here,
because of the controversy surrounding it. Hayman considers it
'perfect subjunctive' (The Odyssey of Homer, vol. III, London,
1882, p.447). Veitch calls ἵληκω the perfect subjunctive of
ἵλημι and refers to Od.21.365 (Greek Verbs, p.335).
Liddell and Scott's dictionary says it is the subjunctive of ἵληκω
(Lexicon, p.828). The meaning of it - ἐκ κεν ἀπόλλων ἢμῖν
ἵληκσι - does not seem to be perfect subjunctive.

2. For the original meaning of the subjunctive the following may be
mentioned: Delbruck, Syntaktische Forschungen I, 1871, p 13f;


4. In this case let is placed before the subjunctive in English.

5. This future course of action is expressed in the line 407 onward by Eidothea, when she says that in the next morning she will lead Menelaus to that place and lay him there in a row ...

6. It is interesting to note that there are two other examples in the Iliad (8.68; 16.777) exactly similar to the above expression of the Odyssey, where the reading of the text is ἀμφιβεβηκέλ.
The pluperfect reading is better there from the point of view of the context.

Chapter III. The perfect optative, §§ 279-93.

1. Apart from those which are already mentioned in the footnotes of the perfect subjunctive, the following is worth noting:


2. Except Sanskrit (and partly Avestan), in all other languages this mood has absorbed or has been absorbed into the subjunctive or the imperative mood.

3. When the optative is used in a potential mood, it is called 'Potential optative.'

4. Cf. the remark of Hamlet before dying:

"Heaven make thee free of it! I follow thee, I am dead, Horatio."


Chapter IV. The Perfect Imperative. §§ 294-314.

1. Besides the works of Gildersleeve, Delbrück, Monro, Kühner-Gerth, Wackernagel, Schwyzer-Debrunner, Chantraine, Humbert, mentioned before, the following works on Greek imperative are worth noting:

2. It is difficult to say whether the distinctions between the tenses were always followed by the Greek writers and whether there was any "decisive reason for preferring one tense to the other." See Goodwin, Moods and Tenses, p. 23.

3. These examples will be found in the following contexts: 
   \[\delta \nu \omega \chi \theta \omicron:\]
   II. 11.189; II. 11.204; 15.160; 19.160; 172; 23.158; 
   Od. 1.274; 2.113; 17.508; 569; 18.182; 22.483; 
   \[\delta \nu \omega \chi \theta \epsilon:\]
   Od. 22.437.


Chapter V. The Future Perfect, §§ 315-332.

2. It is neither found in Sanskrit, nor in any other IE. language. Some scholars think that the Sanskrit perfect subjunctive serves the purpose of the perfect future (See Whitney's Article in AJP., 42, p. 294). Hopkins (Ibid p. 49ff.) wants to identify it with the desiderative. In Latin, only a few remnants of the reduplicated perfect future are available, otherwise it is formed in a new way.

3. Such as, cecide-ro (κεκαδήσομαι); fefide-rit (πεφιδηςεται); liquero (liquero, λελεσφωμαι); teligero (τετάξομαι, not Homeric); meminero (μεμνησομαι). Cf. Curtius, Greek Verb, p. 435.

4. The periphrastic future perfect with ξομαί is absent in Homer. In Sanskrit also the periphrastic future perfect does not occur. But the periphrastic future (though extremely rare in the Samhitās) is found in the Brāhmaṇas and abundantly in the Epics and Classical Literature. The uses of the periphrastic future in Sanskrit have been discussed by Whitney (Skt. Gram. § 942ff.), Speyer (Skr. Synt. § 340ff; Vedic Synt. § 183f.), Brühler (Leitfaden für den Elementencursus des Sanskrit, 1883, p. 118), Delbrück (Alt. Synt. p. 295ff.), Macdonell (Vedic Grammar for Students, p. 347), Thumb (Handbuch des Sanskrit I, 1930, p. 493), Block (L'Indo-Aryan, 1934, p. 303), Sharpe (Handleiding bij der Studie van het Klassicke Sanskrit I, 1943, p. 403), Gonda

5. Homer's line (Od. 13.358) is quoted with the reading δεδώσομεν
(< δέδεσω, Lat. dedero) in one of the oldest authorities cited by Curtius (Ibid. p.436). But the editors of Homeric texts think that the future perfect is unsuitable there, and so in all the editions the form is given with the simple future διδώσομεν. I have, therefore, not included it. In later Greek, two other active forms are found - ιστηνω and τεθνηειεια.


7. As regards the 'completeness of an action in future' Gonda explains it thus: "In emotional speech, under the influence of strong desires, fixed ideas, fear or other preoccupations of the mind the border-lines between facts and possibilities, between reality and imagination, between present and future are apt to fade away, and events and occurrences which may take place or are only to be expected to become actual are often represented as accomplished facts." Lingua, VI, p.166.
This form is dubious in nature: it could be (due to κε) subjunctive or future perfect. But the scholars mentioned in footnote 1 have regarded it as a future perfect form, and so, this is included here. In Liddell and Scott’s Lexicon too, this is regarded as a future perfect, but the form cited is ἱεράλαμοι with this reference (II.3.136). See Ibid. p.866.

Monro (Homeric Grammar § 326.3) takes μὴ πῶς ... ἱεράλαμοι as a final clause 'so that Zeus may not be angry.' But this is one of the rare examples of μὴ with the future after verbs of fear, caution, or danger.


Chapter VI. The Pluperfect, §§ 334-413.

Like the reduplicated perfect, the reduplicated pluperfect in Latin practically died out owing to the influx of sigmatic aorist forms into the perfect system. On the other hand, it is formed differently with the help of an auxiliary. For the formation of the Latin pluperfect, see,


3. In Sanskrit the augment is also found in the conditional tense (= future tense - ǐṛṇ), when the non-completion of an action is to be understood (iṇi nimitte ǐṛṇ kriyātipattau, Pā. III. 3.139).


5. In Sanskrit some forms, such as, ajabhartana (<bhṛ, to bear), acucyavitana (<cycū, to move) etc. are formed with ta(na) which is of very doubtful origin. See Macdonell, Vedic Grammar, § 495 (footnotes) and Whitney Sanskrit Grammar, § 868a.

6. In Greek the pluperfect endings are similar to the first aorist, except in the singular number, where they are contracted.

7. Carī (Pā. VI 1.11). The reduplication takes place only in the case of a non-reduplicated root when the carī - suffix of the aorist follows.

8. Pā. III. 1.20, 21 for nīṇ (sense of causative) and nīc (causative) respectively; and III. 1. 43, 44 for aorist cli and sic suffixes which stand for the formation of the aorist.
9. 

The forms like ārdidat (ardī, to cause to destroy), apūpūgan (puji, to make honour), and ajigrahat (grāhi, to cause to take) are found in the Bhaṭṭīkāvyā (circa 7th Cent. A D.)


14. Here the author discusses at length the position of the pluperfect in the vedas, but most of them are descriptive and not analytic.

15. This is the primary meaning of the pluperfect, for which, see the works of Gildersleeve, Goodwin, Wackernagel, Schwyzser, Chantraine, Humbert, as mentioned before.

16. Wackernagel (Vorlesungen über Syntax, I, pp. 185-86) and Humbert (Syntaxe Grecque, p. 150) are of opinion that 'resultative pluperfect' is possible in those cases whose perfects show a resultant action.

20. Rose, in his article quoted above, has discussed the point from Thucydides. His remarks also apply to a certain extent to Homer.
21. Chantraine explains it as being formed from δφοδηρετ ητφοδηρετ by metathesis quantitatis, and he cites ητφοδήνετ (Cf. Od. 20.255) ητφοδήνετ, and ηφηνετ (Cf. Od. 24.295, ηκεφηνετ), all being from forms with initial F in support of his statement. Cf. Grammaire Homérique, I, p. 480.
22. 'That upon everyone of them the bonds of death had been fastened.' σφόνατα can mean, 'concretely, the ends of a rope or, abstractly, the completion, execution of a deed.' There is a suggestion of both meanings here, but the notion of binding is emphasized in ηφηνατο.
23. Delbrück (Syntaktische Forschungen IV, p. 95) calls these following examples intensive. The fact is that the intensity of these pluperfect forms lies in their being used at the end of a series.
24. Some scholars, such as, Gildersleeve, Goodwin, Wackernagel, Schwyzler, Chantraine, Humbert in their respective treatises, consider that the pluperfect in those instances is equivalent to the imperfect or aorist.
25. The present meaning of the pluperfect is extremely rare, if not totally absent. άνάλγος, therefore, in those instances where the sense is present, could be interpreted as third person singular, as if from άνάλγος, from which we have an imperfect άνάλγον, future άνάλάμ, and the
first aorist ἄνωγ. In Od. X. 263 ἄνωγεα has a variant reading ἄνωγαν which might suggest that these forms belong to ἀνώγ. Below are given the passages with ἄνωγει:

ἡ ποῦ τοῖς φιλῶν ἐνίσσε θεοπροκλῶν ἢ οὖς ἐλέος,
ἡ νυ καὶ αὕτην θυμὸς ἐκοπράνει καὶ ἄνωγει.
[II. 6. 438-39.]

'Whether someone well-acquainted with divinations told them, or haply their own spirit urges and bade them.'

τῶν νῦν ὅν τινα θυμὸς ἔμοι μαχέσασθαι ἄνωγει,
[II. 7. 74.]

'Of whom (i.e. of all the Achaians) now whomsoever his mind urges to fight with me.'

ἄλλα ποῦ αὕτην θυμὸς ἐκοπράνει καὶ ἄνωγει,
[II. 15. 43.]

'But perhaps his mind urges and impels (him).'

αὐτὸς ὅσπερ ἐκεῖνος ἐκοπράνει καὶ ἄνωγει,
[II. 15. 180-81.]

'But he bids you avoid his hands.'

νῦν αὕτης ἐκοπράνει καὶ ἄνωγει.
[II. 15. 725.]

'Now he (Zeus) himself urges us and gives commands.'

ἡ θ' ὡς ὅμα μητέρ' θεοῦ ἐνέλεσθαι ἄνωγει,
[II. 16. 8.]

'[Like an infant girl] who runs by her mother's side and bids her take her up.'

ἐπείς σὺν' ἡμὲν θυμὸς ἄνωγει
ζωεῖν σὺν' ἀνέρεσσι μετέμπιεναι,
[II. 18. 90-91.]
- 'Since neither does my mind commands me to live nor to consort with men.'

\[
\text{κεφαλὴν} \text{ ἐσ} \text{ ὅμος ἄνωγε} \quad [\text{II.18.176.}]
\]

- 'And his mind commands him to fix his head.'

\[
\text{κέκλυτέ} \text{ μεν}, \text{ πάντες} \text{ τε} \text{ θεοὶ κάσαι} \text{ τε} \text{ θεαίναι;}
\text{δῆρ} \text{ εἰκὼν,} \text{ τὰ} \text{ με} \text{ ἑμοδός} \text{ ἐνὶ} \text{ στήθοσιν} \text{ ἀνάγετ} \text{.} \quad [\text{II.19.101-02.}]
\]

- 'Hear me, all the gods and all the goddesses, so that I may speak the things which my mind in my breast bids me.'

\[
\text{ἡ} \text{ ὅ} \text{ γε} \text{ ἑμοδός} \text{ ἐμοὶ} \text{ μακέσασθαι} \text{ ἀνάγετ} \text{.} \quad [\text{II.20.179.}]
\]

- 'Does your spirit bid you fight with me?'

\[
\text{ἐλέειν} \text{ τὸ} \text{ ὅμος} \text{ ἀνάγετ} \text{.} \quad [\text{II.22.142.}]
\]

- 'And his mind commands him to seize (her).'

\[
\text{εἰ} \text{ ὅ} \text{ πρόφοροί} \text{ ἑμοδός} \text{ ὅλημπιος} \text{ αὐτὸς} \text{ ἀνάγετ} \text{.} \quad [\text{II.24.140.}]
\]

- 'If indeed with earnest mind the Olympian god himself bids it.'

\[
\text{αὐγὸς} \text{ γὰρ} \text{ αὐτὸν} \text{ γε} \text{ μένος} \text{ καὶ} \text{ ἑμοδὸς} \text{ ἀγωγεῖ}
\text{κατὰ} \text{ λέγει} \text{ ἀπὸ} \text{ νῆς} \text{ ἐσῳ στρατὸν} \text{ εὐφυῖ} \text{'Ἀκαιών.} \quad [\text{II.24.198-99.}]
\]

- 'For my might and mind bid me terribly to go there to the ships into the wide army of the Achaeans.'

\[
\text{δοκερόυς} \text{ ὅ} \text{ ἐκ} \text{ νῆς} \text{ θῷην} \text{ ἀγέρεσθαι} \text{ ἀνάγετ} \text{.} \quad [\text{Od.2.385.}]
\]

- 'And she (Athene) bids them to assemble at evening to the swift ship.'
τὸν νῦν ο’ ἡμᾶς ἀποστέλλειν ὅτι τάχιστα."  
[Od. 5.112.]

- 'Now Zeus bids you to send him on his way with all speed.'

εἶ μὲν καίνος ἔποτρένει καὶ ἄνυγει,  
[Od. 5.139.]

- 'If he (Zeus) urges and commands him.'

ἀς καὶ εἰ ἐγὼ πένθος μὲν ἔχω προσέλθη, ἢ δὲ μάλ' ἄλλε νεοθέμεναι κέλεται καὶ πυνέμεν, ἢ δὲ μὲ πάντων ἀπεδοῦν τὸν ἐπαθὼν, καὶ ἐνιπλησθήναι ἄνυγει.  
[Od. 7.220-21.]

- 'Thus I have grief in my mind, but it always strongly bids me eat and drink and makes me forget all things whatever I have suffered and commands to fill myself.'

οἶνος γὰρ ἄνυγει  
[Od. 14.463-64.]

- 'For maddening wine bids (= urges) me.'

τὸν δ' ἄλλων δυνα κραδή καὶ θυμὸς ἄνυγει,  
εὐθέτω ἔξελθον.  
[Od. 15.395-96.]

- 'But of the others, if anybody's heart and spirit bid him, let him go forth and sleep.'

ἀχρημοσύνη γὰρ ἄνυγει  
[Od. 17.502.]

- 'For want compels him.'

φάσσαι δὲ μὲ θυμὸς ἄνυγει.  
[Od. 21.194.]

- 'But my spirit bids me tell this.'
26. It has a variant reading ἴνουγον, for which vide my notes above.

27. The pluperfect termination is itself irregular e for ei.

28. The perfect and pluperfect active of ἀρποὶς are used intransitively. This verb is formed from a reduplication of the root ἰ ἰ (Cf. the aorist middle participle ἀμμανος).

29. In the following τετυχεῖ behoves like a reduplicated aorist:

νῦν δὲ ὅ τετυχεκεὶς γυναικείς ἀπ' αυτί τετυχοῖ.  [Π. 8. 163.]

- 'But now they (i.e. the Greeks) will dishonour you, for you are in fact like a woman.'

30. Delbrück thinks that the 'so-called pluperfect is almost invariably used as an imperfect (Vergleichende Grammatik II, p.227).

Chapter VII. The Perfect Infinitive §§ 414-439.

1. The accusative, ablative-genitive cases are also recognised as being among the origins of infinitives, see Schwyzer, Griechesche Grammatik, II, p.358f; Cf. also Whitney, Sanskrit Grammar § 969, p.349.


3. For the uses of perfect infinitive, see, Goodwin, Moods and Tenses, p.22 f; Wackernagel, Vorlesungen über Syntax, I, pp.257 ff; Schwyzer, ibid. pp. 363 ff.

4. This line has been suspected by many editors of being spurious.
5. ἐπιβεβαίω here means 'protect', 'to be upon your guard against', but in the sense of 'comprehend' it is dubious.

6. Wackernagel would prefer to read τετευχοθαί, see Sprachliche Untersuchungen zu Homer, Göttingen, 1916, p. 249.

Chapter VIII. The Perfect Participles, §§ 440-490.

1. For the use of the participle in general (where the question of the perfect participle is touched upon), see, J. A. Paley, On some peculiarities in the use of future participles of Greek verbs, JP. Vob. 18, 1878, pp. 79-82; Delbrück, Syntaktische Forschungen IV, p. 125; V, p. 381; Vergleichende Syntax, II, pp. 476-97; T. D. Seymour, On the use of the aorist participle in Greek, Proc. Am. Phil. Ass. Vol. 12, 1881, pp. 88-96; Fr. Carter, On some uses of the aorist participles, CR. Vol. 5, 1891, pp. 3-7, 248-53; Monro, Homeric Grammar, §§ 243-46; Jannaris, Historical Greek Grammar, pp. 489-506; Wackernagel, Vorlesungen über Syntax I, pp. 281-94; Schwyzzer, Griechische Grammatik, II, p. 385 ff; Chantraine, Grammaire Homérique II, pp. 319-29; Humbert, Syntaxe Grecque, p. 129 ff. Gonda, The Aspectual function of the Rgvedic Present and aorist, pp. 152-58. Most of these scholars agree in saying that the perfect participle is mainly used to indicate a completed action with permanent result. But the subject is not elaborated at great length.

2. The use of the perfect participles is very limited in Vedic and Classical languages, and the forms are substituted in place of lit (= perfect tense), and are formed by adding vas (< kvasu) to the active and āna (< kānac) to the middle voices (Chandasi lit, Pa. III. 2. 105; litah kānajva, Pa. III. 2. 106;
In Classical Sanskrit the perfect participial forms of *sad, vas, s'ru* (Cf. *bhasāyām sada-vasa-sfuvah*, Pā. III. 2.108) are used. But poets often make use of the other roots as well, such as, *sthā, gam, han, vid, vis`and dṛś` etc. Amongst the forms by āṇa we meet with *anūcāna and anāś'vāna* only. Cf. also Speyer, Sanskrit Syntax, p. 279f; Vedische und Sanskrit-Syntax, p. 62, S 202; Whitney, Sanskrit Grammar, § 805 f. Macdonell, Vedic Grammar, p. 362f; A Vedic Grammar for Students, p. 328f.

3. Sometimes a perfect participle may indicate the force of a pluperfect; e.g. ὁ πρόσθες κεκτημένος (Sophocles, Philoctetes, 778) - 'he who possessed it before'. Here πρόσθες may help to suggest the sense of the pluperfect. See Smyth, Greek Grammar, p. 420.

4. As the dative is not easily explained, in his edition Monro emends it to the genitive κεκτημένης. κεπωθε- (< πάσχω) stands for κεπονθε- as πάσχος to κενθός from a root πα-παθοσχω>πάσχω.

5. ἐβεβρωκὼς ποδές .... 'having eaten of a field ox', a partitive genitive.

6. It is better to take κοπικεκτημεναι as perfect participle of κοπικικτω (Cf. Od. 14.354 and 22.362) than from κοπικικτησω, though this would have a similar form (Cf. κεκτητὴς in Od. 14.474).

7. κεκορνυμένος (< κορνύω) simply means 'armed, equipped with' or it could mean 'clad in armour'. But Telemachus has no defensive armour at present (Cf. XXII, 113) where we are informed how, after obtaining armour from the treasury, he 'girded the bronze about his own body first.'
8. τεπαλαγμένον ἤχη = 'defiled with mould or dust.'

9. Loeb translates this passage as follows: "And with him, bearing blazing torches, went true-hearted Euryclea."

10. In Il. 20.442 there is a different reading in the second half: καταχτάμενοι μενετάνων 'furious to slay (him).'

11. The form ἑσβδον for ἑσβατά ( βατόν ) occurs, only here in Homer. For the comment, see Chantraine, Grammairine Ἱομέρικε, p. 431.

Conclusion. §§ 490 - 498.

1. As P. S. Costas has said, in modern Greek, "there are only two verb-stems, present and aorist, and three tenses, present, imperfect and aorist. The others are formed peripherally. The future has two forms, one denoting continuous action (not found in Classical Greek), e.g. θά γράφω, the other aoristic or indefinite action, θά γράψω. The older forms of the perfect and pluperfect are ἔχω, εἶχα γράμμενο, and εἶμαι, ἦμεν γραμμένος, but after 1500 A.D. these are replaced by ἔχω, εἶχα γράψει and ἔχω, εἶχα γράφει." An outline of the History of the Greek Language, etc. Chicago, Illinois, 1933, p. 104.

2. I have already quoted some examples from other writers in the course of my discussion under the various categories, (vide footnotes, 10 ff. of the sections §§ 67 - 261) in Chapter I. In the treatises of Goodwin,

4. See Whitney's article, On the Narrative Use of Imperfect and Perfect in the Brähmanas, Trans. Amer. Phil. Assoc. 23, 1892, pp. 5-34, where he has developed the subject.

5. Wackernagel (Studien zum griechischen Perfectum, pp. 3 ff.) and Chantraine (Histoire du parfait grec, pp. 12-14, 121-45, 146 ff.) think that resultative perfect is post-Homeric. In his Vorlesungen über Syntax, I. pp. 166 ff., Wackernagel has slightly modified his views.

6. Such as, Pindar, Aeschylus, Sophocles, Euripides, Herodotus, Thucydides, Aristophanes, Xenophon, Plato, Aristotle, Demosthenes, etc. The use of the perfect by some of these authors has been studied in the works mentioned before.

7. For the gnomic perfect, see Goodwin, Moods and Tenses of the Greek Verb, pp. 53-56; Jannaris, Historical Greek Grammar, § 1867; Gildersleeve, Syntax of the Classical Greek, § 257. The other writers, such as Delbrück, Wackernagel, Chantraine, Schweizer, Humbert, do not say anything on the gnomic perfect. In Sanskrit, I have come across at least one instance in the Sāmaveda, where the perfect is used in a gnomic sense: na sīm adevā āpa tat (1.268) - 'No godless man has attained (or attains) that (i.e. wealth).' The same passage is also
found in the Rgveda, where the aorist is used instead of the perfect.

8. See Atkinson, *Greek Language*, p. 145 who has quoted one example from Xenophon.

9. *Ibid*, p. 145 (example from Xenophon)


11. Some attempts have been made in the works of the authors already mentioned.
BIBLIOGRAPHY

This bibliography includes only those books, articles and papers, which help one to understand and deal with the problems of aspect in Greek and Sanskrit. Other bibliographical references to matters of aspect and general information concerning other languages, such as, Gothic, German, English, Old Church Slavonic, Russian, Spanish, Hindi, Bengali, etc., are mentioned in the notes at the relevant portions of the introduction. They are not repeated here. For the books other than the Iliad, Odyssey and Rgveda, the standard editions of the text are consulted. The dates, mentioned here are those of the editions consulted by me. Sometimes the dates of the first edition are also given for historical information. [Sections A and B are arranged chronologically].

A. Text and Translation.

Iliad: Text:


Translation:


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Iliad:


Odyssey: Text:

Homeri Opera (Toms III). Odysseae libros I-XII continens;
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" Homer's Odyssey, edited with English notes, appendices, etc.
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Translation:

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Ṛgveda: Text:

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# ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
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<tbody>
<tr>
<td>AJP</td>
<td>American Journal of Philology, Baltimore.</td>
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<tr>
<td>Altira. verb</td>
<td>Das altiranische Verbum in Formenlehre und Syntax by C. Bartholomae.</td>
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<td>AO</td>
<td>Archiv Orientalni, Praha.</td>
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<td>AOH</td>
<td>Acta Orientalia, Academiae Scientiarum Hungaricae, Budapest.</td>
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<td>AORM</td>
<td>Annals of Oriental Research, Madras University.</td>
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<td>BB</td>
<td>Beiträge zur Kunde der indogermanischen Sprachen, herausg. von A. Bezzenberger.</td>
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<td>BDC</td>
<td>Bulletin of the Deccan College Research Institute, Poona.</td>
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<td>Class.Phil.</td>
<td>Classical Philology, Chicago.</td>
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<td>Greek Lexicon</td>
<td>Lexicon</td>
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<td>Gri(ech). Gram(m) =</td>
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<td>Syntax of the Moods and Tenses of the Greek Verb by W. W. Goodwin.</td>
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<td>RBPh =</td>
<td>Revue belge de Philologie et d'histoire, Bruxelles.</td>
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<td>Time, Tense, and the Verb =</td>
<td>Time, Tense, and the Verb, a study in theoretical and applied linguistics with particular attention to Spanish by W. E. Bull.</td>
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ZDMG = Zeitschrift der deutschen morgenlandischen Gesellschaft, Wiesbaden.
yad akṣaram pariḥraṣṭam mātrāhinaṁ ca yad bhavet /
puṇṇaṁ bhavatu tat sarvaṁ tvat-prasādāt sarasvatī //
- 'If a syllable (lit. letter) is dropped out, if there is any lacuna in a prosodical measure, let all that be filled up, O Sarasvati, by your grace.'

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